

CATALOGUE

OF THE

MUSEUM OF ART AND HISTORY

IN THE

UNIVERSITY OF MICHIGAN.

BY

HENRY S. FRIEZE,

CURATOR OF THE MUSEUM.

ANN ARBOR, MICH.:
PUBLISHED BY THE UNIVERSITY.

1876.

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INTRODUCTORY NOTICE

AND LIST OF CONTRIBUTORS.

The collection embraced in the University Museum of Art and History has been obtained chiefly by means of appropriations made in former years by the Regents to this department. A large part, however, is due to the contributions of individuals, and of three college classes; those, namely, of 1859, 1866, and 1870; and the most costly work it contains, the marble statue of Nydia, was secured by the enterprise of the Ann Arbor Art Association.

Art Museums made up mostly of copies, such as the New Museum of Berlin, and that of the Sydenham Palace, are amongst the most interesting and instructive in the world; and it is to be regretted that their importance, and the comparative cheapness of the copies of which they are composed, do not induce the friends of art who are interested in this University, to take more active measures and contribute more liberally for the increase of a collection so well begun, and already so attractive and useful. Casts of statuary of the life size, even more perfect than copies in marble could be made, and for all the purposes of art quite as valuable as the originals, can readily be obtained at an average cost of \$25. The entire collection of the Arundel Society's publications, consisting of copies in chromo of mediæval and modern paintings, and illustrating completely the history of modern painting, can be purchased for about \$400. Equally inexpensive would be a collection of engravings and photographs, which added to those already contained in our museum, would present to the eye the whole history of architecture in all periods and of every style.

The following is a list of the donations made to the Museum up to the present time in their historical order:

By President Andrew D. White, of Cornell University: The Horace White collection of gems and portrait medallions, copied in plaster by Eichler, of Berlin, numbering nearly 1700; presented to the Museum when President White was Professor of History in the University of Michigan. See Part IV, Section I.

By the Rogers Art Association: Rogers' Nydia.

By President and Mrs. Tappan: Copies of the Sistine Madonna; Part I, 124; and engravings; Part I, 119, 123, 125, a, b, c, d, e, f, g, 127, 128, 131, 134, 135, 141, 142.

By Professor H. S. Frieze: The Hours of the Day and Night, attributed to Raphael; Part I, 126, a, b, c, d, e, f, g, h, i, k, l, m; and the busts of Isocrates and Cicero; Part II, 36, 44.

By the Class of 1859: The group of Laocoon.

By the Class of 1866: A copy of Murillo's Madonna of the Immaculate Conception.

By the Class of 1870: A copy of Houdon's statue of Franklin; placed on the University grounds.

By Randolph Rogers, Esq.: A copy of his "Ruth Gleaning."

By the Hon. C. C. Trowbridge: A medallion portrait in marble of Randolph Rogers.

By Professor M. L. D'Ooge: A collection of photographs illustrative of classical art and antiquities, embraced in numbers 48 (b), 68 (b), 75 (a), 76, 82, 89, 90, 93, 97, 98, 101, 102, 103, 113, 114, 115, 115 (b), 116.

By Governor John J. Bagley: A collection of American historical medallions in silver and bronze. See Part IV, Section 2.

The descriptive matter in Parts I and II has been derived largely from books of travel, Murray, Baedeker, and other guide books, Smith's Geographical Dictionary, and from Nagler, Lübke, and other writers on art.

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PART I.

PAINTINGS, ENGRAVINGS, PHOTOGRAPHS, AND CHROMO-LITHOGRAPHS.

SECTION FIRST.

VIEWS IN ROME AND ITALY, MOSTLY ARCHITECTURAL.

The engraved topographical and architectural views in this section were made by the most distinguished copperplate engravers of Rome in the middle of the last century.

1. A PANORAMIC VIEW OF ROME, embracing also a portion of the *Campagna*, or open country around the city, and the Alban and Sabine mountains. This excellent work was designed and engraved by Giuseppe Vasi, an eminent artist and copper-plate engraver, who flourished at Rome in the middle of the last century.

The spectator is standing on Mount *Janiculum*, about 160 feet above the level of the Tiber. The view is to the east. The greater part of the modern city lies before us, occupying the central portion of the picture. It is built partly upon the level ground between the Tiber and the hills of ancient Rome, and partly on the western slopes of these hills. This level ground was called in ancient times the *Campus Martius*, and was not included within the walls of republican Rome. The walls of modern Rome, which correspond for the most part with those built by the Emperor Aurelian, in the third century, are from 11 to 12 miles in circuit. A portion of them is seen in the view before us. It commences on the farther bank of the Tiber, on our right, and crosses the open undulating ground to the gate of St. Paul, indicated in the engraving by the number 143; from thence it runs to the gate of St. Sebastian, 140, where it passes out of view behind the Caelian hill, and the basilica of *St. John Lateran*. It comes into view again in the distance at the *Porta Maggiore*, 120, and stretches along the hill behind the basilica of *Sta. Maria Maggiore*, 101. The wall is built of brick and stone, 50 feet high on the exterior, 30 feet on the interior side, surmounted at regular intervals by towers, most of which are in ruins.

The *Tiber* enters the city on our left, and dividing it by a winding course into two unequal parts, issues into the *Campagna* on the right. Its mouth is about 16 miles below Rome.

The student can trace out the seven hills of ancient Rome by finding in the picture the following objects, as designated by their numbers: a little to the right of the centre, at the summit of a lofty flight of steps, 102, is a conspicuous edifice, called the church of *Sta. Maria of Ara Coeli*. This church stands on the site of the temple of *Jupiter Capitolinus*, and therefore gives us the location of the *Mons Capitolinus*, or *Capitoline hill*.

A little to the left of this is seen the column of Trajan, 100. This stands at the foot of the *Quirinal* hill. Still farther to the left, and nearer the background of the picture, is the *Quirinal* palace, now the royal residence, 79. This occupies the summit of the *Quirinal*.

Nearly in the line with the Capitol, and in the background is a church surmounted by two domes, and a tower, 101. This is the basilica of *Sta. Maria Maggiore*, which occupies the highest point of the *Esquiline* hill. The *Esquiline* is the most extensive of the seven hills, and is now nearly uninhabited. The Colosseum, 119, stands at the foot of the *Esquiline*, to the right of the Capitol. The *Viminal* lies between the *Esquiline* and the *Quirinal*, and is not distinguished by any conspicuous building visible in this picture.

Beyond the *Colosseum*, 119, and nearly in line with it, is a church with a single tower, 121, called the basilica of the *Holy Cross in Jerusalem*. The unbroken line of buildings extending from this church to the edifice marked 123, indicates the long hill called the *Caelian*.

The *Aventine* hill fills up nearly the entire space between the *Caelian* and the river. The western extremity of the *Aventine* rises very abruptly from the river, and is seen over the hospital of St. Michael, 136. The churches and convents marked 137, 138, 139, stand on the brow of the *Aventine*.

The *Palatine* hill is a little to the left of the *Aventine*, and is marked by the ruins of the imperial palace, 125. It is nearly encircled by the other hills. The church of St. Theodore, 126, on the site of the ancient temple of Vesta, is at the western base of the *Palatine*. The low ground between the *Aventine* and *Palatine* was occupied by the *Circus Maximus*.

A large part of the seven hills, and of the valleys between them, is now uninhabited, and the ground is devoted to vineyards and gardens.

From the gate of St. Paul, 143, issues the road to *Ostia* at the mouth of the Tiber. From the gate of St. Sebastian, 140, the ancient *via Appia*, running across the Campagna to the Alban hills, is traced by means of the ruined tombs and monuments, which are scattered upon either side of the road for a distance of 10 miles. The most conspicuous of these is the tomb of *Cecilia Metella*, 146, a nearer view of which is presented in photograph No. 56.

The light colored line in the engraving, extending from the

Porta Maggiore, 120, across the open country on the right, is the *Claudian Aqueduct*, which is still kept in a condition to conduct water into the city by means of pipes laid in its ancient channel of masonry.

The Claudian aqueduct, built by the emperor Claudius, A. D. 51, is one of the nine great aqueducts of ancient Rome. It was 46 miles in length and subterranean, with the exception of the last 10 miles, where it was thrown across the Campagna in a series of noble arches. There were two aqueducts longer than the Claudian: the *Anio Novus*, which was 62 miles in length, and the *Murcian*, which was 60. Only one of the ancient aqueducts, the *Appian*, has entirely disappeared.

The highlands on the right of the background, in the range of the *via Appia*, are the Alban mountains. The highest summit, *Monte Cavo*, is about 2500 feet above the level of the sea. These hills descend on the left to a valley, which separates them from the Sabine mountains. The latter occupy the remainder of the back ground, nearly to the extreme left.

On the left, in the foreground, we have St. Peters, 3, and the Vatican, 9; and beyond them *Monte Mario*, a very high hill northwest of the Tiber.

That part of modern Rome which is situated on the west bank of the Tiber, extends from St. Peters, 3, to the long row of buildings on our right, called St. Michael's hospital, 136. Only a part of this ground was included in ancient Rome; that, namely, which extends from our point of view to the river below St. Michel's hospital. This is the quarter now inhabited by those who claim to be the genuine descendants of the ancient Romans. It is called the *Trastevere*.

The principal entrance to Rome on the north is the *Porta del Popolo*, 42, on our left, and beyond the Tiber. From this still further to the left, a line of buildings marks the course of the ancient *via Flaminia*, which crosses the Tiber by the *Ponte Molle*, or Mulvian bridge, seen in the distance. From the same gate, 42, extends the great street of modern Rome, called the *Corso*, in a straight line to the Capitol, 103. It is about one mile in length, and can be traced by the front of buildings on a line running near 45, 75, 76.

The ancient *Forum* lies in the rear of the Capitol, between 103 and 117.

The *Vatican* is the pile of buildings beyond St. Peter's, numbered 9, 10, 11, 12. It covers an area of 1151 feet long, and 767 wide. It contains 20 courts and 4422 apartments. Three of the most beautiful of the latter are exhibited in photographs No. 50 and 51, and in engraving No. 11.

St. Peters is approached by the bridge and castle of St. Angelo, 28, 29, through the avenue 20, 21, 22, 15, and the circular area 8, in front of the church.

The objects in this panoramic view are very fully indicated by the list of names underneath it. *Chiesa* means church;

basilica, when said of an ancient building, a *hall of justice*; when applied to modern buildings, a *church built on the plan of the ancient basilica*; *palazzo*, palace; *piazza*, open public square or place; *rovine*, ruins; *porta*, gate; *teatro*, theatre; *tempio*, temple; *mole*, mill; *ospizio*, hospital.

NOTE.—This panoramic view of Rome has been copied for the University on a large scale, in water colors, by Mr. Wheeler, of Hartford, Conn., and can be seen in room E, University Hall.

2. THE COLUMN OF TRAJAN; erected, as the inscription says, “by the Senate and Roman people, to the Emperor Caesar Nerva Trajan Augustus Germanicus Dacicus, son of the deified Nerva, Pontifex Maximus, (invested) with the tribunical power the 17th time, Imperator the 6th time, Consul the 6th time, Father of his Country; to show of what height (was) the hill, and (how great) the space, (which was) needed for so great works.” The sixth consulship of Trajan was in A. D. 114. The great works alluded to are those of the forum of Trajan, in which this column stands, (see panorama, 100,) and the hill is the *Quirinal*, the southern extremity of which was dug away to a point where it was 132 Roman, or 127½ English feet high, which is just the height of the column. This excavation of the hill was made in order to secure room for the buildings of the forum. The column itself was intended to commemorate the victories of Trajan over the Dacians, in A. D. 101 and 104. It was designed by the Greek architect, Apollodorus, in a mixed style; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. It is the best proportioned and the most beautifully sculptured of all monumental columns. The forum of Trajan lies buried 15 feet under the streets and buildings of the modern city, with the exception of the space immediately around the column, and a portion of the basilica, which have been excavated, and are exhibited in the photographic view, No. 37. The column is of marble, and was originally surmounted by a bronze statue of the emperor as represented in this engraving. The figure of the emperor has been supplanted, however, in modern times, by that of St. Peter, as seen in the photograph. The column is composed of 34 pieces of white marble, 9 of which form the base, 23 the shaft, and the remaining two the torus and capital. The bas-reliefs on the surface represent the campaigns of Trajan against the Dacians. The figures in the lower part are two feet high, and increase gradually in size towards the top, where they are 4 feet. They are 2500 in number. The height of the shaft is 97½ English feet, and its diameter is from 11 to 12 feet. It is ascended in the interior by 184 steps.

3. THE COLUMN OF MARCUS AURELIUS, sometimes erroneously called the column of Antoninus. It stands in the *piazza Colonna*, (see panorama, 75,) where in ancient times a number of public buildings were erected in connection with the column in honor of the Emperor Marcus Aurelius, in A. D. 174, to

commemorate his victories over the Marcomanni. Pope Sixtus V, as the inscription says, purified this column from heathen impiety.

The height of the column, including the base, is 122 feet 8 inches; the diameter $11\frac{1}{2}$ feet. The shaft is composed of 28 pieces of white marble. The statue of St. Paul on the summit, which has been substituted for that of the emperor, is 10 feet high. The interior is ascended by a flight of 190 steps. The column is regarded as an inferior imitation of that of Trajan. The engravings of both columns are by Piranesi, (1707–1778), whose architectural views are celebrated.

4. THE FORUM, looking southeast, with the Campagna, the Aqueducts, and the Alban hills, in the distance, drawn and engraved by Vasi. Many of the names given at the foot of this and the other engravings have been proved to be erroneous, and have been changed for others, since these engravings were made. The most important objects are the following: 2. The triumphal arch of Septimius Severus, (A. D. 205;) 4. Temple of Antoninus and Faustina, (A. D. 150;) 5. Temple of Remus; 8. Colosseum, or Flavian Amphitheatre, (A. D. 80;) 9. Basilica of Constantine; 11. Ruins of the baths of Titus; 28. Arch of Constantine; 31. Ruins of the palace of the Cæsars on the Palatine hill; 32. Three columns of the temple of Castor and Pollux; 34. Temple of Saturn. Within the present century, and since these engravings were published, many excavations have been made in the Forum, on the Palatine, and elsewhere in Rome, and much of the rude masonry of the middle ages has been removed from the ancient buildings, as will be seen by comparing the *photographic* views with the engravings.

5. A more limited view of the Forum, from the foot of the Capitoline hill. Drawn and engraved by Volpato (1730–1803), who is highly praised by Gœthe.

6. THE ARCH OF SEPTIMIUS, from the east; one of the ascents, 4, to the Capitol, in the rear of the arch, and on the left, the battlement, 5, and a portion of the wall, of the palace of the Senator. This view is comprehended in photograph No. 26, which shows that a large part of the rubbish and accumulated soil have now been removed. The mound of earth on the left was dug away by the soldiers of Napoleon, and the three columns of the temple of Vespasian were thus brought to view. Drawn and engraved by Piranesi.

7. A nearer view of the BASILICA OF CONSTANTINE, seen in pictures 4 and 5, at a distance. This massive ruin was formerly called the Temple of Peace. The space in front has been recently excavated, and the ground plan of the edifice has thus been brought to light. See photograph No. 29. The three arches before us formed one side of the building; the corresponding side has disappeared. On the ruined piers stood columns over 60 feet high. Length 320 feet; width 235 feet. The arches are 80 feet wide. The walls are of brick. Drawn

by Panini, a distinguished architectural painter (1691-1758), and engraved by Volpato.

8. In this view we have the arch of Titus in the distance to the west, the temple of Venus and Rome on the right, 7, on the extreme right a part of the wall of the Colosseum, 9, and on the left, the arch of Constantine, 1, and extending from it to the arch of Titus, the Palatine hill. For the present appearance of the arches of Constantine and Titus, see photographs Nos. 32, 33, and 34. Drawn by Panini, and engraved by Volpato.

9. THE COLOSSEUM taken from the north west. Drawn and engraved by Piranesi. This engraving presents that portion which is in the most perfect preservation. Since this drawing was made, massive abutments have been erected by the papal government to prevent the walls falling, where they had been weakened by the removal of materials. These abutments are exhibited in No. 10. The entrance reserved for the Emperor was the arch marked D.

10. A photographic view from a point about half opposite the foregoing, exhibiting the most ruinous portion as well as the repairs referred to in No. 9, and displaying, also, more distinctly the interior structure. This immense amphitheatre, designed particularly for gladiatorial combats, was founded by Vespasian, A. D. 72. and finished by his son Titus, A. D. 80. It was used for gladiatorial shows nearly 500 years. In the middle ages it served as a fortress, and then for nearly two centuries it supplied the Roman princes with materials for their palaces, three of which, the palace of St. Mark, the Barberini, and Farnese palaces, were entirely built from its ruins. In 1750 the building was consecrated to the memory of the christian martyrs who had perished in it. The French cleared the porticoes, and removed the rubbish from the arena, during the ascendancy of Napoleon. During the last two years extensive excavations have been made in the interior. The four stories into which the external wall is divided, are of the Doric, Ionic and Corinthian orders; the fourth being adorned with Corinthian pilasters. The height is 157 feet. The longer exterior diameter, 620 feet; the shorter, 513 feet. The arena is 287 feet long, and 180 feet wide. The whole area covered by the building and the arena is about 6 acres. There were four tiers of seats, corresponding to the four stories of the external wall. The Regionaries state that the amphitheatre would contain 87,000 spectators. The principal material is travertine stone, though brick and tufa are used extensively in the interior.

The small conical ruin in front of the Colosseum is called the *Meta Sudans*. It was a fountain appended to the Amphitheatre for the use of the gladiators. It is seen also in photograph No. 30.

NOTE.—The student may obtain an idea of the measurements which are indicated here and in other parts of the catalogue by fig-

ures, if he will adopt some familiar object as a standard. For example the wings of University Hall are each 40 feet high, 110 long, and 40 deep. The Colosseum, therefore, is about equal in height to four such buildings.

11. THE SIXTINE OR SISTINE CHAPEL, in the Vatican; built by Pope Sixtus IV, in 1473; opened for the celebration of high mass on great occasions. It is 135 feet long, and 45 feet wide. The fresco paintings on the side walls are by eminent artists, and illustrate the Old and New Testaments. The roof and the end of the chapel were painted by Michel Angelo. His celebrated picture of the *Last Judgment* occupies the whole wall at the end of the chapel in the distance. It is 60 feet high and 30 feet wide. Drawn by Panini, engraved by Barbazza.

12. THE TEMPLE OF NEPTUNE, sometimes called the temple of Marcus Aurelius. Drawn and engraved by Piranesi. The columns are partially buried in the masonry of the modern structure, which serves as the Roman custom house, or *Dogana*. The columns were originally 15 in number, and formed an open portico. They were walled in by Innocent XII, 1700. Height, 42½ feet; diameter, 4½.

13. The great Hall, or Cella Calidaria of the BATHS OF DIOCLETIAN, (built about A. D. 300) transformed by Michel Angelo into a church. The present pavement is 8 feet above the ancient. The arches are now 84 feet high. Drawn and engraved by Piranesi.

14. The interior of the basilica or metropolitan church, of ST. JOHN LATERAN. Drawn by Panini, engraved by Barbazza. The view is through the principal nave towards the high altar and tribune. There are also four lateral aisles, nearly concealed from view by the intervening walls and pilasters. In the niches are colossal statues of the twelve Apostles.

15. The RIPA-GRANDE and Hospital of St. Michel, situated on the right bank of the Tiber, where it issues from the city. Drawn by Panini, engraved by Vasi. Figure 11, in the river, indicates the position of the ancient *Pons Sublicius*.

16. MONTE CAVALLO: an open area on the summit of the Quirinal, in front of the Quirinal palace, now the residence of the king, which is the edifice on the left. On the opposite side (3) is the palace of the sacred council. The street before us, passing through the gate called the *Porta Pia*, in the distance, runs along the summit of the Quirinal, and corresponds very nearly to the ancient *alta semita*. The colossal statues are those of Castor and Pollux, found in the baths of Constantine, and placed here in the last century by Pius VI. They are undoubtedly from Greek originals. The view is engraved from Panini by Mangini.

17. A photographic view of the end of the street, seen in plate 16, and of the PORTA PIA, or Gate of Pius, as improved and finished by the present Pope, Pius IX.

18, 19, 20, 21, 22. Views of the exterior and interior of the PANTHEON. Drawn and engraved by Piranesi; and admirable specimens of his skill. This celebrated architectural monument, now consecrated to the Roman Catholic religion under the name of *St. Mary Rotunda*, was originally connected with the baths of Agrippa. In B. C. 27, it was dedicated by Agrippa to the worship of all the gods. It was set apart to the christian worship between the years 608 and 610, by Pope Boniface IV. The two bell towers which disfigure the roof were put up under Urban VIII, two hundred years ago.

In the first three plates 18, 19, 20, we have the exterior of the building, and the exterior and interior of the portico. Four of the original five steps are buried beneath the modern street. The portico is 110 feet long and 44 deep, supported by 16 Corinthian columns. The shafts of the columns are monoliths of red granite, with marble capitals and bases. The height of the columns, including base and capital, is $46\frac{1}{2}$ feet, and the diameter 5 feet. The portico is faced with white marble. The walls of the rotunda are of brick, resting on a foundation of travertine, and were once covered with stucco. They are 20 feet in thickness. The door frame, and door, as well as the grating above, are of bronze. The opening for the door and grating is 39 feet high by 19 feet wide. See also photograph No. 44.

The other two plates, 21, 22, present the interior of the temple. The height of the rotunda from the pavement to the sky-light is 145 feet, and its interior diameter is exactly equal to its height. The sky-light is 28 feet in diameter. The open area of the rotunda is surrounded by eight compartments, one of which serves as the entrance, the opposite one as the tribune, or place of the high altar, and the remaining six as chapels. The walls and niches are partly covered with monumental inscriptions; among the rest, one to the memory of Raphael, who was entombed here, in 1537. The fluted Corinthian columns, two of which adorn each of the niches, are partly of yellow marble, and partly of colored paonazetto, measuring 28 feet in height, and $3\frac{1}{2}$ feet in diameter. The views 21 and 22, are taken from opposite sides of the temple.

The niches and the spaces between the niches were once richly adorned with statues. Above the niches and altars runs a marble cornice, covered with fine sculpture perfectly preserved, and supporting an attic, with niches and a second cornice. From this rises the dome, finished with converging panels. The only light admitted into the interior is through the opening in the centre of the dome. A large part of the bronze was stripped from the roof in A. D. 657 by the emperor Constans II. Urban VIII, 1627, took the remainder to cast into pillars for the canopy over the high altar in St. Peter's, and also into cannon for the castle of St. Angelo. The amount taken away by Urban on this occasion was 450,250 pounds; a

fact which may give us some idea of the original magnificence of the Pantheon.

23. THE MODERN CAPITOL; from the west side. The flight of steps from the west leads up to the ancient *Intermontium*, on which the buildings before us are erected. In front, surmounted by a high tower, is the *Palace of the Senator*; on the right the *Conservatory*; on the left the *Capitoline Museum*. In the centre of the rectangular space in front of these edifices stands the bronze statue of *Marcus Aurelius*. See No. 24. These buildings, and the plan and decorations of the area, were designed by Michel Angelo.

24. The heroic equestrian statue of the EMPEROR MARCUS AURELIUS; the most perfect work of its kind which has been preserved from ancient times.

25. A view, taken from the street which deccends from the Capitol, to the ancient forum along the south side of the Palace of the Senator. See No. 23. The 8 Ionic columns on our right formed the portico of the TEMPLE OF SATURN. They are of granite with marble capitols, 43 feet high. The three Corinthian columns of marble on the left belonged to the small temple of *Vespasian*, built at the foot of the Capitol. Beyond, is the platform of masonry on which stood the temple of *Concord*. In the centre of the view is the arch of *Septimius Severus*, A. D. 205. The church with the dome in the background is that of *S. Martina*, built on the site of the temple of *Mars*. The building partly concealed by the temple of *Vespasian*, and to the left of the church of *S. Martina*, stands over the *Marmertine Prison*, and is called the *Church of St. Joseph*. The plain building, half concealed by the arch of *Septimius Severus*, is the church of *St. Adrian*, on the site of the basilica of *Paulus Aemilius*, and constructed partly of its walls. The mass of masonry seen between the temple of Saturn and the arch of *Septimius* is the extremity of the *rostra*, or ancient tribunal, which stood at the northwest end of the forum. The open space seen through the column on the right, corresponds very nearly to the ancient forum which has been exposed to view by recent excavations.

26. THE FORUM AND CAPITOL; from the east. On the extreme right is the temple of *Antoninus and Faustina*, see No. 27; on the left of the centre are the 8 columns of the temple of Saturn, and the 3 of the temple of *Vespasian*, and the single column of *Phocas*; on the right of the centre, the arch of *Septimius*. All of these objects are seen in No. 25 from the winding street, which ascends the hill on the right, in the distance. The massive base of the Capitol is of the ancient republican period, and was the *Tabularium*, or state archives.

27. The temple erected by the Roman senate in memory of the Emperor ANTONINUS and his wife FAUSTINA, about A. D. 150. It is surmounted by a modern structure, and is consecrated as the church of *St. Lorenzo*. The columns are mono-

liths of *cipollino* marble, about 46 feet in height, with bases and capitals of Parian marble. The walls are of the stone called *peperino*. The temple was approached by a flight of 20 steps, which are far beneath the present pavement. The frieze and cornice are finely sculptured with griffins, vases, and candelabra. The dome in the distance is that of *the church of Sta. Martina*.

28. Three columns, once supposed to have belonged to THE TEMPLE OF MINERVA CHALCIDICA; but now known to have been part of the temple of Castor. The building to which they belonged was very extensive, and was surrounded by forty columns such as the three here left standing. Architects regard the columns as *the most perfect models of the Corinthian order*. They are 47½ feet high, 4 feet 9 inches in diameter, and have flutings about 9 inches across. On the left is *the temple of Antoninus and Faustina*; in the background the basilica of Constantine. See No. 29. The low circular building, nearly behind the three columns is *the temple of Romulus*.

29. THE BASILICA OF CONSTANTINE; as it now appears since the debris have been removed. On the ruined piers in front rested columns over 60 feet high, supporting a vaulted roof, such as is seen in No. 13. For a further account of this basilica see No. 7. The hill which rises from the right of the ruins surmounted by the church of *Sta. Maria Maggiore* in the distance, is the *Esquiline*.

30. A distant view of THE TEMPLE OF VENUS AND ROME; designed and built by the Emperor Hadrian, about A. D. 130. It was one of the most splendid edifices in imperial Rome. It was surrounded by a peristyle of nearly 200 columns. We are standing, in this view, by the side of the Colosseum, which is on our right. The broken and rising ground in front of the ruins, is what remains of the double flight of steps, which formed the ascent to the front portico of the temple. Between it and the Colosseum, on our right, stood the colossal statue of Nero, from which the "Colosseum" takes its name. In the distance, on the left, is the arch of Titus, and beyond it the Capitol. Directly before us is the *meta sudans*, or ruins of the fountain connected with the Colosseum.

31. The vaulted tribune of THE TEMPLE OF VENUS AND ROME; as seen from the platform, and within the limits once enclosed by its walls. Directly in the rear of the vaulted arch was another similar arch, fronting in the opposite direction, and terminating the other half of the double temple. Under these vaults stood the statues of Venus and Rome. The whole building was 360 feet long and 175 feet wide.

32. A near view of THE TRIUMPHAL ARCH OF TITUS; seen in numbers 30 and 31, at a distance. It stands at the highest point of the *Via Sacra*. It is the most elegant of all the triumphal arches in Rome, and particularly interesting as a memorial of the capture of Jerusalem. It was erected, as the in-

scription shows, by a decree of the Senate and Roman people, in honor of Titus, and the term "*Divo*" proves that the work was not completed till some time after his death, which occurred A. D. 81; eleven years after the fall of Jerusalem. On it we observe the earliest existing columns of the composite or Roman order.

33. One side of THE INTERIOR OF THE ARCH OF TITUS. The *bas-reliefs* before us represent a part of the triumphal procession bearing the *spoils of the temple of Jerusalem*. It contains the only representation of these objects which has been preserved from ancient times. We see here the *golden table*, the *silver trumpet*, and the *seven branched candlestick* of gold, which was lost in the river Tiber in the battle of Constantine with Maxentius, near the Milvian bridge.

34. THE TRIUMPHAL ARCH OF CONSTANTINE; taken from the north. It stands on the Triumphal Way, *Via Triumphalis*, between the Palatine and Caelian hills. As it exhibits a degree of excellence in art superior to the age of Constantine, (A. D. 326,) many critics believe that with the exception of some of the *bas-reliefs* it was built by Constantine with materials taken from a triumphal arch of Trajan. The *bas-reliefs* in the circular medallions, for example, are much superior to the flat and rudely finished figures round the middle of the arch. The subjects also of many of the *bas-reliefs* prove them to be from some monument erected in honor of Trajan. The four square reliefs on the attic represent: 1. The triumphal entrance of Trajan into Rome; 2. The Emperor raising a recumbent figure, in allegorical allusion to the repairs made by him on the Appian Way; 3. His supplying the people with provisions; 4. The emperor on a chair of State, while Parthamasiris, king of Armenia, is brought before him. The works of Constantine are much inferior to these. The sculptured frieze around the middle of the arch relates to the life of Constantine. The figures of fame over the arch, the *bas-reliefs* of the piers, and the victories on the pedestals of the Columns, also belong to the age of Constantine; they show how much art had already degenerated two hundred years after the reign of Trajan.

35. THE ARCH OF THE SILVERSMITHS; erected about A. D. 212 by the silversmiths in honor of Septimius Severus and his sons Caracalla and Geta. It is styled an arch rather from its use than its form. It stands near the *Janus Quadrifrons*, (see No. 48,) and marks the site of the *Forum Boarium*, or cattle market.

36. The two Corinthian columns before us, half buried under the modern pavement, formed part of the portico of a TEMPLE OF MINERVA, the ruined pediment of which, adorned with a statue of the goddess, still surmounts the columns. This temple was probably built by the Emperor Nerva, in the public square opened by him, and called the FORUM TRANSITORIIUM. It dates from about A. D. 96.

37. The part of THE FORUM OF TRAJAN which has been excavated around the column (see No. 2,) exposing the fragments of broken columns of granite which belonged to the *basilica*. The space before us is but a small part of the Forum of Trajan, which extended under the modern buildings on every side. These columns were originally 55 feet high.

38. The ruins of a temple, and a part of the massive walls in THE FORUM OF AUGUSTUS, erected at the beginning of the Christian era. The columns are 54 feet high, and formed part of the peristyle of the temple of *Mars Ultor*.

39. PORTA MAGGIORE; or *Greater Gate*. This is the finest gate of Rome. It is formed of two arches pertaining to the aqueduct built by the Emperor Claudius, about A. D. 50. Across the top of it are still remaining the channels of two aqueducts, called *Aqua Claudia* and *Aqua Nora*. One of the original arches is entirely, and the other partially closed. Through the latter passes the road which extends to *Praeneste*, or *Palæstrina*.

40. A side view of the PORTA MAGGIORE.

41. THE TEMPLE OF FORTUNA VIRILIS; or *Men's Fortune*. This is near the *Ponte Rotto*. It is now a church of the *Armenian Catholics*. It is the more interesting as being one of the few buildings of the Ionic order preserved from ancient Rome, and as pertaining to the republican period. Nearly all the architectural relics exhibited in these views are of the imperial times, and of the Corinthian order. The temple before us, so perfect in its proportions, and so pure in its style, stands on the site of one erected by Servius Tullius the 6th king. The material is *travertin* and *volcanic tufa*. The columns, which are 28 feet high, are partly walled up.

42. TEMPLE OF VESTA, or, more probably, of *Mater Matuta*; from the east. This elegant specimen of the circular temple was formerly consecrated as a church under the name of *St. Stephen's*; but more recently, of *Santa Maria del Sole*. A roof of tiles has been built over the ruin to save it from further decay. There is none of the *attic* (see No. 55,) remaining. Of the 20 Corinthian columns which formed its peristyle, only one is missing. The Temple is of Parian marble. The diameter of the cella is 26 feet. Height of the columns 32 feet, diameter 3. No relic of ancient Rome has been more admired. It stands near the left bank of the Tiber, and a distant view of it from the west is presented in the next picture, No. 43.

43. A view taken from the *Ponte Rotto* (broken bridge,) comprising a small portion of the river Tiber, and the ancient sewer called the *Cloaca Maxima*. The photograph is designed especially to show the *concentric arches* of massive stone work in this sewer, which was constructed in the time of the elder Tarquin, 2450 years ago, for the purpose of draining the low grounds of the city. This massive work is a lasting memorial of the solidity of the early *Roman architecture*. It is

still as firm as when its foundations were laid. The stones are of the kind called *peperino*; put together like all the primitive Italian masonry, without cement. The archway where it enters the Tiber is 12 feet high, but the surface of the river is rarely more than four feet below the key stone. The view includes also the *temple of Vesta* from the west. (See No. 42.)

44. THE PANTHEON, as it now appears. (See No. 18–22 for a detailed description.)

45. THE HOUSE OF RIENZI, or, *Cola di Rienzo*, last of the Tribunes; situated near the temple of *Fortuna Virilis*. Popular tradition is the only authority for designating this singular edifice as the house of Rienzi. The style of the building and its decorations indicate a much earlier period; but it is not improbable that it was occupied by the last of the Tribunes (1347).

46. THE FOUNTAIN OF TREVI, *Fontana di Trevi*. This is the largest and finest of the many fountains in Rome. It was finished in the time of Clement XIII, A. D. 1758–1769. The building in the rear is the immense *palace of Conti*, built in 1735. The water descends from a mass of artificial crags into a large basin of white marble. A colossal statue of *Neptune* drawn in a chariot by sea horses, and attended by *Tritons*, adorns the fountain. The 4 columns and 6 pilasters on the palace are of travertine and of the Corinthian order.

47. FOUNTAIN OF THE TRITON; *Fontana del Tritone*; in the *Piazza Barberini*. The Barberini palace is the large edifice on the right. The fountain was designed by Bernini of the 17th century, and represents a Triton rising from a shell, supported by four dolphins, and blowing a jet of water from a conch.

48. (a.) THE ARCH OF JANUS, or *Janus Quadrifons*; in the *Velabrum*, near the arch of the Silversmiths. (See 35.) It was built over the junction of two streets, and served as a sort of merchants' exchange. It belongs to the imperial age, probably the time of Septimius Severus, and consists in part of the spoils of early buildings. Each front is 54 feet long. The niches were for statues. A fortress was once built upon it.

49. (b.) THE BRIDGE OF CALIGULA; recently brought to light by the excavations on the Palatine hill.

50. One of the most beautiful halls of the Vatican, called the BRACCIO NUOVO, or New Wing. Built by Pius VII in 1817. Length nearly 230 feet. It contains over 40 statues, and about 80 busts. The floor is paved with marble and ancient mosaics. All the columns are taken from ancient buildings. The first two columns on the right are from the tomb of Cecilia Metella. (See No. 56.) The first bust on the right is said to be that of *Sallust*. Between the columns is a colossal mask of *Medusa*, taken from the temple of Venus and Rome. The large vase in the centre of the hall is of Egyptian basalt. At the end of the hall stands the celebrated statue of the *Athlete* by Lysippus. On each side of this statue is a half figure, of the style called

"hermes." First on the left is the bust of the Emperor *Marcus Aurelius*. Next to this the colossal head of a *Dacian slave*; taken from the Forum of Trajan. The fourth bust on the left is that of *Juno Regina*.

51. A hall in the Vatican called "THE GALLERY OF STATUES," opening into the "hall of busts," at the end of which is seen a colossal *statue of Jupiter* seated. (See Part II, 13, a.) The first full length statue on the right is that of *Minerva Pacifera*, or Minerva offering peace. The nude figure beyond is that of *Caligula*. On the next pedestal, partially concealed by the trunk of a tree, is a small statue of *Apollo*, attributed to Praxiteles. The last standing figure on the right is that of Juno, found at *Otricoli*. The sitting statue on the right of the arch is that of the Greek comic poet, *Posidippus*. The corresponding one on the left is that of *Menander*. Both works are of the time of Alexander the Great. The second figure on our left represents *Bacchus*, reclining on a bank, and pouring water from an inverted vase as a river god. The standing figure beyond this is the youth *Narcissus*, gazing at his image in the stream. The next statue, fully in sight, is *Neptune* standing on the sea, with a dolphin by his side. The reclining figure beyond this, partially concealed, is the "*Mourning Dido*."

52. The base of the COLUMN OF ANTONINUS PIUS; now in the garden of the Vatican. The column itself was destroyed. The side here brought into view represents, in *bas-relief*, Roman horsemen and standard bearers. The four sides of the base are each 11 feet high, and 12 feet broad.

53. PONTE LUCANO, or bridge of Lucanus, over the *Teverone* (*Anio*), on the road to *Tivoli*. The piers and nearly all the arches are ancient. The round structure across the river is the tomb of *Pontius Lucanus*. It resembles the tomb of *Cecilia Metella*, No. 56, and was built about the beginning of the Christian era. Claude Lorraine and other painters have introduced this scene into their landscapes.

54. One of the beautiful CASCADES AT TIVOLI. The massive building is the *villa of Mæcenas*, now used as an iron foundery.

55. The circular temple on the rocks overhanging the Anio at Tivoli. It is known as THE TEMPLE OF THE SIBYL. The smaller one on the right is called *the temple of Vesta*. The temple of the Sibyl belongs to the early imperial age, and to the best period of Roman art. An *attic*, similar to the one on this temple, once surmounted the columns on the temple of Vesta, No. 42.

56. *The tomb of Cecilia Metella*, wife of Crassus, and daughter of Quintus Metellus, surnamed Creticus. It was erected in the time of Cicero, on the *Appian road*, two miles from the city gate. The tomb is nearly 70 feet in diameter. The marble facing of the square basement and the ornamental work have been used to adorn palaces and churches in Rome; and a part was employed in constructing the fountain of Trevi. See No.

46. In the 13th century it was used as a fortress. This accounts for the battlements which have taken the place of its conical roof.

57. THE TEMPLE OF NEPTUNE at Paestum. For a detailed description see Part III, No. 10.

58. HOUSE OF THE COLORED CAPITALS at Pompeii. The colonnade, or *peristyle* in the view was built round the rectangular court, into which the interior apartments opened. The spectator is supposed to be standing in the outer court or *atrium*, which was surrounded by the guest chambers and reception rooms of the house. Many of the houses of Pompeii consist of two suits of apartments, each built round an open court, from which they are separated by a narrow colonnade, or covered walk.

59. THE HOUSE OF CASTOR AND POLLUX at Pompeii. The *tiling* has been put on to protect the ruin from the weather.

60. THE STREET OF TOMBS at Pompeii, near the *Herculean gate*, by which visitors usually enter the city. The pavement is about 15 feet wide. The "Street of Tombs" is of about the same width, and is paved precisely in the same manner, as the *Via Appia*, and all other Roman roads.

The excavations show that Pompeii was covered to the depth of about 19 feet from the pavement. The mass of volcanic matter under which it was buried consists of alternate layers of fine black *cinders* and burnt *pumice stone*. At the bottom is a layer of cinders ten inches in depth; above this is a layer of pumice 7 feet deep; then a layer of cinders 2 inches deep; this is succeeded by 2 inches of pumice, 20 inches of cinders, 15 inches of pumice, and 4 feet of cinders. These alternating layers are covered by the modern soil, which consists of crumbling volcanic matter mixed with decayed vegetable substances, and is about 4 feet in depth.

61. THE STREET OF TOMBS; from the opposite point of view; with the bay of Naples in the distance.

62. THE BASILICA; or hall of justice at Pompeii. A rectangular building, 220 feet in length by 70 in width, surrounded on the interior of its walls by columns, and terminated at the farther end by the tribunal of the judges.

63. THE FORUM at Pompeii looking north; with *Mount Vesuvius* in the distance.

64. (a). THE SAME looking south.

64. (b). THE ROMAN AMPHITHEATRE at Verona. The interior is more perfectly preserved than any other; but nearly the whole external wall was destroyed by the earthquakes of 369 and 1183. The fragment remaining is about 100 feet high. The longer diameter is 514 feet; the shorter 410. It seated about 30,000 spectators.

64. (c). A photographic view, embracing the part of the external wall still standing.

SECTION SECOND.

PHOTOGRAPHIC VIEWS OF ATHENS, AND OF ARCHITECTURAL REMAINS IN
ATHENS AND OTHER GRECIAN LOCALITIES.

Numbers 65, 66, 67, 68, are views of Modern Athens.

65. General view looking northwest. In the foreground is seen the Theseium, or temple of Theseus, described in No. 84; in the distance are the mountains of Attica.

66. View from the south.

67. View from the west towards Mount Hymettus, which is about two miles from the Acropolis.

68. View from the southwest, towards Mount Lycabettus.

A panoramic view of Athens and vicinity, painted by Mr. Wheeler, has been placed in the Greek room, G, University Hall.

Numbers 69, 70, 71, 72 are views of the Acropolis. The Acropolis was to Athens as the Capitol to Rome; a citadel and sanctuary. The summit afforded the sites of temples, statues, monuments; the sides were fortified with massive walls. The most conspicuous buildings on the Acropolis were the Propylæa, the Erechtheium, and the Parthenon, described below.

69. THE ACROPOLIS; from the east, with the Parthenon on the southern summit. The ruined temple on the right of the foreground is that of Zeus Olympius, situated nearly a quarter of a mile southeast of the hill.

70. The view from the southwest, with the theatre of Herodes Atticus in the foreground.

71. View from the west, with the Propylæa in the center, the temple of Wingless Victory on the right, and the pedestal of the statue of Agrippa on the left. The lofty square tower is mediæval.

72. The view from the north with the Erechtheium on the northern summit.

73, 74. THE PARTHENON, or temple of the Virgin Pallas Athena. This was the most perfect of all the architectural works of Greece. It was designed by the architects Callicrates and Ictinus, under Pericles, who employed Pheidias to superintend the building. It was completed in B. C. 438. The stylobate, or platform, ascended by three steps, extending round the building, is 228 feet long and 101 feet wide. The peristyle or colonnade surrounding the temple consisted of 46 Doric columns, 8 of which were on each front. These were 6 feet 2 inches in diameter at the base and 34 feet high. The height of the pediments from the platform was 66 feet and from the entablature 11½ feet. The eastern portico led into the nave, or principal chamber of the temple, where stood the statue of the goddess, made by Pheidias of gold and ivory. This chamber has two tiers or stories of Doric columns along the sides, as in the temple of Neptune at Pæstum. See Part III. In the

smaller chamber at the west end there were four Ionic columns supporting the ceiling. The pediments and entablatures, and the frieze on the outside of the temple walls were richly decorated with the sculptures of Pheidias. Many of these are preserved in the British Museum under the name of "the Elgin Marbles." See Part II, 57, reduced copies in plaster. It has been ascertained that the architectural decorations of the entablatures, and also many of the sculptures were painted with various colors. No. 73 shows the east front, No. 74 the west. The present ruinous condition of the Parthenon was caused chiefly by the bombardment of the Venetians in 1684.

75 (a), 75 (b), 75 (c). Three views of the PROPYLÆA, or passages constituting the grand gateway of the Acropolis. This structure was planned and commenced by the architect Mesicles, in B. C. 437, and completed in five years. The material is Pentelic marble. The propylæa, or *passage ways*, were five in number; one for carriages, between the two middle columns, seen in this view, was destroyed by gunpowder about 1656.

76, 77, 78, 79, 80, 81. THE ERECTHEUM, or temple of Erechtheus, sometimes called the temple of Poseidon Erechtheus, and also the temple of Athena Polias; on the north side of the Acropolis. It was commenced on the site of the old building of the same name during the Peloponnesian war, and completed in about B. C. 393. It is of the Ionic order, in its most perfect development, and in perfection of finish the best architectural work in Athens. The form is somewhat irregular on account of the peculiar character of the site. The dimensions are about 62 feet east and west, and 34 feet north and south. On the east portico which was the principal entrance, five columns of the original row of six are standing; on the north-west corner the whole portico, consisting of four front and two side columns, is preserved entire; the west front, which was not an entrance, was finished with a row of four half columns; and the southwest corner was a small projecting wing fronted with a porch of six caryatides, two of which were on the flanks, and four on the front. One of the caryatides is now in the British Museum. This portico, which, prior to 1846, was in a ruinous condition, was then restored by the French Ambassador, M. Piscatory, who caused a new figure to be made in place of the one taken to England.

No. 76 is the view from the west; 77 the porch of the caryatides from the southeast; 78 from the southwest; 79 the east, or principal portico; 80 the same from the southeast; 81 the north portico from the northeast.

82, 83. The small TEMPLE OF NIKE APTEROS, or Wingless Victory, standing in front of the right wing of the Propylæa; an Ionic structure, of the age of Pericles. This temple which had entirely disappeared, was restored in 1835, by means of the fragments discovered in excavations of that year.

84. THE THESEIUM, or temple of Theseus; situated about a quarter of a mile northwest of the Acropolis. It is in the Doric style, and was probably completed about B. C. 465, or twenty-seven years earlier than the Parthenon. In it were deposited the bones of Theseus, which Cimon had conveyed from Scyros to Athens five years before. It is, like the Parthenon, a peripteral temple, or one with columns on the sides as well as on both fronts. Length 104 feet, breadth, 45 feet; height to the top of the pediment $33\frac{1}{2}$ feet. The columns, 35 in number, are nearly nineteen feet high, with a diameter at the base of 3 feet 4 inches. The sculptures did not extend completely round the frieze, as in the case of the Parthenon, but were confined to the fronts of the porticos and of the *cella*. This temple is more completely preserved than any other at Athens; but only fragments of its sculptures, with traces of their coloring, are now remaining. The building is now used as the National Museum.

85. THE RUINS OF THE OLYMPEIUM, or temple of Olympian Zeus. This was the grandest of all the Grecian temples dedicated to Jupiter, and reckoned with the temple of Diana at Ephesus, as one of the wonders of ancient architecture. It was commenced by Pisistratus (B. C. 560-527), and continued by his sons until their expulsion in B. C. 510; from which time the building was suspended for nearly 350 years. Antiochus Epiphanes in B. C. 174 employed a Roman architect named Cossutius to resume the work. By Cossutius the superstructure was laid out in the Corinthian style of architecture, and it was finally completed in this style by the Emperor Hadrian (A. D. 117-138). As the Corinthian order was fully developed and perfected by the Romans, and especially by the Cæsars, this temple may be regarded as belonging in style to the best period of Roman architecture, rather than to that of Grecian. Sixteen of the columns were standing when this view was taken. One of the middle columns of the group of three has since fallen. They are the largest marble columns now in Europe; being six and a half feet in diameter, and more than 60 feet in height. There were 120 of these surrounding the temple, which was 354 feet in length by 71 feet in breadth.

86. THE "TOWER OF THE WINDS," or more properly the Horologium of Andronicus Cyrrhestes; an octagonal building about 44 feet high, with the eight sides facing respectively the eight winds, and with sculptured figures of the winds around the frieze. It stands north of the Acropolis. It had sun dials on some of the faces, a clepsydra, or water clock, in the interior, and was surmounted by the figure of a Triton moving on a pivot, to indicate the direction of the wind. The building dates from about 100 B. C.

87. THE CHORAGIC MONUMENT OF LYSICRATES, often called "The Lantern of Demosthenes," situated east of the Acropolis; a beautiful structure, and the earliest known of the Cor-

inthian order; erected in B. C. 335-4, by Lysicrates, the Chorus, or chorus leader, to commemorate the victory won by him and the boys of the chorus in a theatrical contest. The building is circular, 70 feet in diameter, 34 high.

88. THE ARCH OF HADRIAN. This building was 56 feet in height, with an archway of 20 feet, and separated as the inscriptions indicate, the Athens of Hadrian from the ancient Athens of Theseus. It formed the entrance to the enclosure of the Olympeum, (see 85,) on the northern corner.

89. FRIEZE, from the theatre of Dionysus, or great theatre of Athens, on the south side of the Acropolis.

90. GATE OF THE AGORA, northeast of the Acropolis.

91. THE AREOPAGUS, or Mars' Hill, from the southeast. It is a short distance west of the Acropolis. The view exhibits the remains of the steps leading up from the Agora to the stone seat of the judges.

92. THE RUINS OF THE MONUMENT OF PHILOPAPPUS, a grandson of the Antiochus who was deposed by Vespasian. The monument is on the hill called the Museum, south of the Acropolis, and was built in the reign of Trajan.

93. THE PNYX AND BEMA, from the northwest. The Bema, or massive stone on the fourth step from the bottom was the platform, from which the orators addressed the multitude. Over the hill to the southeast is seen the ruins of the monument of Philopappus.

94. THE BAY OF ELUSEUS, from a point of the coast east of Elusis, and looking westerly across the bay. In the distance, on the right, the shore of Salamis is seen.

95, 96, 97. Three views of the TEMPLE OF ATHENA, in the island of Aegina. A Doric temple erected about a century earlier than the Parthenon, and of about the same age as the temple of Neptune at Pæstum. (See 57.) It stands on a hill on the northeastern side of the island, commanding a view of Salamis, the coast of Attica, and the Acropolis at Athens. The sculptured figures which had fallen from the two pedestals, were excavated in 1811, and are now in the Glyptothek at Munich.

98. RUINS OF THE TEMPLE OF NEMEAN ZEUS, on the plain of Nemea.

99, 100, 101. Three views of the TEMPLE OF POSEIDON, or Neptune, at Corinth; called by some the Temple of Athena Chalinitis. Nothing is known of its history. The style is Doric of a very early period.

102. The celebrated "LION GATE" OF MYCENÆ, leading into the lower Acropolis of that ancient town. The block of stone forming the top or lintel of the gateway, is fifteen feet long, four feet wide, and six feet seven inches high in the middle.

103. THE TREASURY OF ATREUS, otherwise called the tomb of Agamemnon, near Mycenæ. It is a subterranean dome of

the more primitive form; the stones being laid horizontally, and the courses gradually contracting, until they come near together at the apex. The diameter of the dome at the base is 47 feet 6 inches; the height 50 feet. There is also a smaller inner chamber of rectangular form. The slab of rock over the entrance to the dome is 9 yards long and nearly 6 feet wide. The bronze nails still remaining on the inner walls indicate that the whole was once lined with bronze plates, and so belonged to the class of buildings called by the ancient writers *brazen chambers, towers*, etc. This structure and the Lion Gate belong to the heroic age of Greece.

SECTION THIRD.

PHOTOGRAPHS OF CLASSICAL STATUES.

104. **STATUE OF FORTUNE.** A majestic figure found at Ostia, and now in the gallery of the Vatican. The hand rests upon a ship's rudder; for she is "*domina æquoris*," or *mistress of the sea*.

105. **Colossal statue of the RIVER NILE;** a work of the best Roman period. It was found at Rome in the reign of Leo X, (1513-1621), and afterwards placed in the Braccio Nuovo of the Vatican. (See No. 50). The sixteen figures of children signify the rise of sixteen cubits, at which the Nile overflows the land.

106. **THE APOLLO BELVEDERE.** (See Part II, 2.)

107. The group of the **LAOCOON;** from the original in the Vatican, in which the right arm of the father was restored by Bernini, and those of the two sons by Cornacchini. (See Part II, 4 and 16.)

108. **THE MERCURY BELVEDERE;** formerly called the *Antinous*. This work was a favorite study of Domenichino and Poussin, on account of its admirable proportions. It was found on the Esquiline hill, during the pontificate of Paul III, (1534-1549), and placed in the Vatican.

109. **THE DYING GLADIATOR,** so taken as to exhibit the careful finish even of the soles of the feet. (See Part II, No. 82.)

110. **DYING GLADIATOR;** from the opposite side.

111. **BRUTUS THE CONSPIRATOR.** In the Vatican.

112. **Front view of the colossal statues seen in No. 16,** from the rear.

113. **MINERVA MEDICA.** A statue of Parian marble found in the ruins of the temple of Minerva Medica, on the Esquiline, and now in the Braccio Nuovo of the Vatican. It is supposed by some to be a copy of the statue of Athena, made by Pheidias of gold and ivory for the Parthenon at Athens.

114. **VENUS OF CNIDOS.** From a statue a little larger than

life, now in the Vatican; the most perfect copy in existence of the celebrated Venus of Praxiteles, which was lost in a conflagration at Byzantium in the fourth century. The attitude and drapery very nearly resemble those of the Venus of Melos. (See Part II, 17.)

115. THE FAUN OF PRAXITELES; called also the "Faun of the Capitol," as it stands in the Capitoline Museum at Rome. This is the finest of all existing copies. There is another in the Vatican, but inferior to this.

115, (b). EURIPIDES. From a bust in the Capitoline Museum.

116. POMPEY. A statue in the Spada Palace at Rome; supposed to be the one at the foot of which Cæsar fell.

Portrait statues of Romans represented like Greek heroes, nude, or partially so, are called Achillean.

SECTION FOURTH.

COPIES OF MEDIEVAL AND MODERN PAINTINGS.

The chromo-lithographic copies numbered 117, 118, 120, 121, 132, 133, 137, 138, 139, 140, are exceedingly accurate reductions of paintings by some of the earlier Italian and German masters; executed by Kellerhover, and published in Paris by Didot frères.

I. Italian, French and Spanish Masters.

117. DESCENT FROM THE CROSS; by Fra Giovanni da Fiesole, called Fra Angelico; (1387-1453). A monk of the Monastery of St. Mark in Florence. The original is in the Uffizi gallery in Florence.

118. MADONNA DELLA STELLA; by Pietro Vanucci, called Perugino (1446-1524), the master of the Umbrian school from whom Raphael took his earlier and less free and original style.

119. VIRGIN AND CHILD in the garden; from the original in the gallery at Munich, by Francesco Raibolini, called Francia. The engraving is on stone by Ferd. Piloty. (1786-1811) whose improvements in lithography brought that art to great perfection.

120. ST. BERNARD WRITING THE LIFE OF CHRIST, under the dictation of the Virgin Mary, by Philippino Lippi, a Florentine master, living from 1460 to 1505. The original in the church of the Badia in Florence, is considered the best of his easel paintings.

121. DEPOSITION OF THE BODY OF CHRIST; from one of the best works of Bartolommeo di Gentile da Urbino, called Fra Bartolommeo; now in the gallery of the Pitti Palace in Florence. This master, a friend of Raphael, lived from 1469 to 1517.

122. A photographic copy of the LAST JUDGMENT, of Mi-

chael Angelo (1475–1564) in the Sistine chapel of the Vatican at Rome. Christ is seated in judgment with the Virgin Mary on his right. In the arches above are angels. On one side of the Savior are the Patriarchs and Saints of the old Testament; on the other are Christian martyrs with the symbols of their martyrdom; St. Catharine with the wheel, St. Bartholomew with the arrows, etc. Next below is a group of angels. On the left (of the spectator) the blessed are rising from the dead and ascending to heaven, assisted by angels. On the other side are the damned, some descending to hell seized by demons, and some in the ferry boat of Charon.

For a full description see Dupa's life of Michel Angelo, in the University Library.

123. The MAGDALENA of Palma, called Palma Vecchio, of the Venetian school. 1480–1548. Engraved on stone by J. Fertig, from the original in the gallery at Munich.

124. THE MOTHER AND CHILD in the "Sistine Madonna" of Raphael, copied very perfectly in water colors from the original in the Dresden gallery.

Raphael, or Raffaello Sanzio (or Santi) da Urbino, (1483–1520), painted this great masterpiece for the Monastery of St. Sixtus in Piacenza, in 1518. In 1783 it was purchased by Frederic Augustus II, elector of Saxony, for 20,000 ducats, and placed in the Dresden gallery. Kugler, in speaking of the Madonna and child in this painting says: "there is in her countenance a something inexpressible. I might call it a timid wonderment at her own exaltation, united with a lofty calmness and self-possession, as if conscious of the divine glory to which she has been elevated. The infant, childlike, and yet not childish, resting in her arms, looks out earnestly into the world. Never has the painter's art before or since expressed so vividly as in the features of this child, the sweetness of infancy blended with the earnest thought and forecast of a holy mission of suffering."

125. THE CARTOONS; so called from the Italian *cartone*, pasteboard, because the paintings were executed on that material as patterns for tapestry. Eleven such designs, representing scenes in the New Testament, were made by Raphael for Leo X, probably between 1518 and 1520, and sent to Brussels to be copied in tapestry. The *Arazzi*, or tapestries, are now in the Vatican, together with ten others from designs by the pupils of Raphael. Of Raphael's cartoons, which were laid aside and neglected, only seven have been preserved, and belong to the British government. These are now in the Kensington museum at London.

They have often been copied by painters and engravers. The engravings here exhibited are the copperplates of Thomas Holloway, executed and published under the patronage of George III, and superior to all others in excellence of engraving.

Nagler remarks of Holloway's engraving: "It is incredible that the human hand, not a machine undisturbed by the beating of a pulse, can draw lines when hampered by the severe restraints of art, with such decision, steadiness and minute exactness."

125. (a). The Miraculous Draught of Fishes. 125. (b). The Charge of Peter. 125. (c). Peter and John healing the Lame Man. 125. (d). Death of Ananias. 125. (e). Elymas the Sorcerer struck blind. 125. (f). Paul and Barnabas at Lystra. 125. (g). Paul preaching at Athens.

126. THE SIX HOURS OF THE DAY AND SIX HOURS OF THE NIGHT, said to be by Raphael; exquisite figures floating in air, designed after the antique style, and evidently suggested by some classical original. They are said to have been in a monastery on the Palatine hill in Rome. The figures in the border at the bottom of each design appear to be symbolical of the hour, though hard to interpret. The copies are the work of distinguished French copperplate engravers, flourishing in the time of the first Napoleon. They were published in 1805-6.

Hours of the Day.—126. (a). First Hour; engraved by J. B. Fosseyeux. 126. (b). Second Hour; Louis Petit. 126. (c). Third Hour; L. Croutelle. 126. (d). Fourth Hour; J. Lavallée. 126. (e). Fifth Hour; L. F. Mariage. 126. (f). Sixth hour; L. F. Mariage.

Hours of the Night.—126. (g). First Hour; engraved by A. Bourgeois and N. Tomas. 126. (h). Second Hour; J. F. Ribault. 126. (i). Third Hour; F. Hubert. 126. (k). Fourth Hour; F. J. Dequevauvillier. 126. (l). Fifth Hour; L. Croutelle. 126. (m). Sixth Hour; N. Tomas.

127. Correggio's NATIVITY OF CHRIST, sometimes called "The Night;" one of the most admirable masterpieces of the Dresden gallery. The strongest light is made to emanate from the form of the infant. Antonio Allegri, called Correggio, from the name of his birth-place, near Modena, and one of the most original and perfect painters of his age, lived from 1494 to 1534. The copperplate is by A. Lefevre.

128. ECCE HOMO, or Christ crowned with thorns; one of the best of the works of Guido Reni, (1575-1642), and one of several paintings of this title in the Corsini Gallery at Rome. Guido was of the school of Bologna.

129. A large and very accurate photographic copy of the AURORA OF GUIDO, a fresco painting nearly covering the ceiling of a hall in the Rospigliosi palace at Rome. Aurora, followed by Hesperus with his torch, flies through the air, scattering flowers before the ascending chariot of Phœbus, which is attended by the Hours. The figure on the left is supposed to be a portrait of Beatrice di Cenci. The two patches in the plaster are the traces of the bombshells which struck the roof during the French seige of 1849.

130. The much admired portrait of BEATRICE DI CENCI, by

Guido Reni, in the Barberini palace at Rome. The coloring in this chromo, which is not one of Kellerhover's, does not well represent the original.

131. CHRIST CROWNED WITH THORNS; from the original in the Munich gallery, by Guercino, or Giovanni Francesco Barbieri il Guercino; one of the many great painters of the Bolognese school. 1591-1666. The copy is by F. Piloty.

132. MADONNA AND SLEEPING CHILD, by Salvi da Sassoferrato; a painter of the Roman school, remarkable for delicacy and sweetness, and sometimes called the painter of beautiful Madonnas. 1615-1685. He seems to have made several copies of the work, one of which is in the Louvre, and another in Dresden.

133. MATER DOLOROSA, or the Virgin Mother mourning for Christ, by Carlo Dolce or Dolci, (1616-1686); who held much the same place in the Florentine school as Sassoferrato in the Roman. The original is in the gallery at Naples.

134. THE FLIGHT INTO EGYPT. From the original by the great French master, Claude Gellée, or Claude Lorraine, (1600-1682), in the Dresden gallery. Engraved by C. Kruger.

135. SPANISH CHILDREN SELLING FRUIT; by the Spanish master Bartolomeo Estaban Murillo. 1618-1686. Engraved by F. Piloty from the original in the Munich gallery.

136. A good copy in oil of the figure of the Virgin in Murillo's "IMMACULATE CONCEPTION;" the original of which is one of the gems of the Louvre, and was purchased for that gallery in 1852 for nearly \$125,000. Presented to the University Museum by the class of 1866.

II. *German, Flemish and Dutch Masters.*

137. THE WORSHIP OF THE MAGI; by Stephen Læthener, or Stephen of Cologne, the most distinguished of the pupils of William of Cologne, founder of this school. This painting, the most noted of his works, and bearing the date 1410, is now in the cathedral of Cologne. The time of the birth and death of this master is not known.

138. "DESCENT FROM THE CROSS;" by Quentin Matsys, or Massys, (1460-1530); from the original in the museum of Antwerp.

139. THE MYSTIC MARRIAGE OF ST. CATHARINE; by Hans Memmling, or Hemmling (1470-1485); from the original dated 1479, in the Hospital of St. Johns at Bruges. Memmling was of the school of Van Eyck, the inventor of oil painting.

140. BAPTISM OF CHRIST; by the same master. The original was painted in 1485, and is in the academy of Bruges.

141. HOLBEIN'S MADONNA, one of the great masterpieces of the Dresden Gallery. Hans Holbein, or Holbein the younger, (1498-1554), painted this picture of the Madonna for the mayor of Basle, Jacob Meyer, who desired to commemorate by this work the recovery of an infant child from sickness,

and who is represented in the picture with his family adoring the Virgin while she holds the sick child in her arms.

The engraving is by Moritz Müller, of Steinla, one of the finest German copperplate engravers of the present century. This engraving, published in 1841, is ranked by Nagler, amongst the most perfect masterpieces of the art. It received the golden medal of the French Academy.

142. THE CRUCIFIXION; by Peter Paul Rubens, the greatest of the Flemish masters. (1577–1640). Engraved from the original in the Munich gallery, by F. Piloty.

SECTION FIFTH.

PHOTOGRAPHS OF MODERN WORKS IN SCULPTURE.

Numbers 143–146. Four basreliefs of Thorwaldsen. (1770–1844).

143. THE VINTAGE.

144. CUPID AND INFANT BACCHUS.

145, (a). NIGHT. 145, (b). MORNING.

146. One of the bronze doors of the BAPTISTRY IN FLORENCE, designed by Ghiberti, (1378–1455), and so much admired by Michel Angelo that he said it was worthy to be the gate of Paradise. The subject of the reliefs is the early Bible history.

147. One of the bronze doors of the ROTUNDA OF THE CAPITOL at Washington; designed by Randolph Rogers. It represents passages in the life of Columbus.

148, 149. RUTH GLEANING and NYDIA, by Rogers. (See part II, 26, 27.)

150, 151. Two small statues by Rogers, CUPID IN DESPAIR, and "THE FIRST PAIR OF SKATES."

152, 153, 154. Three views of the MICHIGAN SOLDIERS' MONUMENT, at Detroit; taken from the original clay model at Rome, before the design was accepted. Presented by Mr. Rogers to the museum.

155. The colossal figure of "MICHIGAN," from the soldiers' monument.

SECTION SIXTH.

ENGRAVED COPIES OF MODERN PAINTINGS IN THE HALLS OF THE ALPHA NU AND LITERARY ADELPHI SOCIETIES.

I. In the Alpha Nu Hall.

156. CONVERSION OF THE BRITONS by St. Augustine. Painted by Herbert; engraved by Lewis.

157. WM. CAXTON PRESENTING HIS "PROOF SHEET" TO JOHN ESTENEY, Abbott of Westminter, 1477. Painted by Doyle; engraved by Walker.

158. HARVEY DEMONSTRATING TO CHARLES I HIS THEORY OF THE CIRCULATION OF THE BLOOD. Painted by Hannah; engraved by Lemon.

159. LORD WM. RUSSELL TAKING LEAVE OF HIS FAMILY, 1642. Painted by Bridges; engraved by Bellin.

160. MICHAEL ANGELO AND JULIUS II. Painted by Carbanel; engraved by Caslan.

161. LANDING OF THE PILGRIMS, 15th November, 1620. Painted by Lutze; engraved by Simmons.

162. FRANKLIN BEFORE THE LORDS in council at White Hall Chapel, London, 1774. Painted by Schuessele; engraved by Whitechurch.

163. HENRY CLAY. Painted and engraved by Ritchie.

164. DANIEL WEBSTER. Painted by Harding; engraved by Andrews and Smith.

165. WASHINGTON IRVING AND HIS FRIENDS.

166. MARTIN LUTHER BURNING THE PAPAL BULL at Wittemberg, 1520. Painted by Martersteg; engraved by Thielley.

167. THE TRIUMPH OF RICHELIEU, 1642. Painted by Delaroche; engraved by Gautier.

168. MAZARIN, on his death bed, 1661. Painted by Delaroche; engraved by Gautier.

169. CROMWELL, dictating to his Secretary, John Milton, his celebrated dispatch to the Duke of Savoy concerning the persecution of the protestants. Painted by Newenham; engraved by Simmons.

170. THE TRIAL OF CHARLES I, Westminster Hall, 1649. Painted by Fiske; engraved by Wagstaff.

171. STUART'S HEAD OF WASHINGTON.

172. TORCH LIGHT PROCESSION OF HEIDELBERG STUDENTS.

173. THE ACQUITTAL OF THE SEVEN BISHOPS, 1668. Painted by Herbert; engraved by Reynolds.

II. In the Hall of the Literary Adelphi.

174. THE FIRST TRIAL BY JURY. Painted by Cope; engraved by Sadd.

175. PRESENTATION OF MAGNA-CHARTA. Painted by Davis; engraved by Murray.

176. FIRST READING OF THE BIBLE IN THE CRYPT OF OLD ST. PAUL'S. Painted by Harvey; engraved by Graves.

177. ASSERTION OF LIBERTY OF CONSCIENCE BY THE INDEPENDENTS, in the Westminster Assembly of Divines, 1644. Painted by Herbert; engraved by Bellin.

178. HOUSE OF PEERS, at the moment when the Earl of Chatham fainted and fell from his seat, 7th April, 1778. Painted and engraved by Sherwin.

179. TRIAL OF WM. LORD RUSSELL. Painted by Hayden; engraved by J. Chunt.

180. THE PILGRIMS SIGNING THE COMPACT, on board the

Mayflower, November 11, 1620. Painted by T. H. Matteson; engraved by Gautier.

181. SIGNING THE DECLARATION OF INDEPENDENCE, 4th July, 1776. Painted by J. Trumbull; engraved by W. L. Ormsby.

182. INAUGURAL ADDRESS OF WASHINGTON, in Federal Hall, New York, April 30, 1789. Painted by T. H. Matteson; engraved by H. L. Sadd.

183. LUTHER BEFORE THE EMPEROR, CHARLES V, at the Diet of Worms, 18th April, 1521. Painted by E. Jacobs; engraved by Clauder.

184. THE REFORMERS PRESENTING THEIR PROTEST AT THE DIET OF SPIRES, April 17, 1529. Painted by George Catermole; engraved by Wm. Walker.

185. STUART'S WASHINGTON.

186. THE FRENCH TIERS ETAT, taking the oath in the Tennis Court, June 20, 1789. Painted by David; engraved by Jazet.

PART II.

SCULPTURE.

This collection consists mostly of copies in plaster, terra cotta and bronze. The statues and other articles in plaster were obtained in the moulding establishments connected with the Louvre, the Imperial Academy of fine arts in Paris, and from Eichler, and the brothers Micheli in Berlin; those in *terra cotta* from the works of Jean Mollica in Naples; the bronzes from F. Barbedienne in Paris. They are all of the most reliable character, and more esteemed than copies produced at any other similar establishments in Europe. The ancient statues and busts from which they are taken, are among the most remarkable in the world, either as works of art or as portraits of eminent historical characters. Of the originals, those which represent historical characters, have been generally authenticated by the inscriptions found connected with them; the statues of mythological personages, such as the Melpomene or the Diana, have often been recognized by the attributes and symbols which were assigned to them by the ancient poets and sculptors. The names of some, however, both of the historical and ideal statues and busts, in the absence of inscriptions or any other means of ascertaining their true characters, have been adopted solely on the authority of the antiquaries, and are not unfrequently changed by the same authority. The few contained in this collection which are doubtful, will be pointed out in the catalogue. Nearly all of them belong to the best periods of art in Greece and Rome.

SECTION FIRST.

STATUES.

NOTE.—In the following description all statues and busts not otherwise designated are from originals in marble.

I. *Ancient Statues.*

1. SOPHOCLES, the tragic poet; copied from a statue found at Terracina, and now in the museum of St. Johns Lateran, at Rome. It is unequalled by any draped statue, yet discovered, excepting that of Aristides, (No. 6,) to which it bears a striking resemblance in conception and style. Both of them belong to the best period of Grecian art. In the Sophocles there is more of repose, both in the expression of the countenance

and in the attitude of the whole figure, and greater simplicity in the adjustment of the *pallium*, *himation*, or Grecian cloak, in which the form is enveloped. There is in this statue a quiet dignity, an unconscious grace, an entire absence of effort, which we can almost fancy to be directly impressed upon the marble by the living character, and without the intervention of the chisel. This is the quality which stamps it as the work of a genius of the very highest order.

2. APOLLO. The great masterpiece of ancient art, universally known as the *Apollo Belvedere*; from the name of that part of the Vatican in which it stands, the *cortile di Belvedere*. It was found among the ruins of a palace in Antium, about the end of the 15th century, and conveyed to the museum of the Vatican. The right fore arm and left hand were missing, and were restored by Montorsoli. It was the opinion of Canova that the Apollo Belvedere was copied by the Romans, in the time of the early emperors, from a Grecian work in bronze; and more recent sculptors generally coincide in this belief. The marble of which the original is made, is pronounced by critics to be the Italian marble of Carrara, anciently called the marble of Luna. According to Wickelmann the god is represented in this statue at the moment when his arrow has struck the serpent Python. The effort of pulling the bow string had thrown the weight of his body forward upon the left foot. But a bronze statuette, recently discovered and now in St. Petersburg, evidently copied from the original, is represented as holding the ægis of Jupiter. (See Lubke, Vol. 1, page 249.)

A photographic view of the original may be seen in the collection of pictures. (See Part I, No. 106.)

3. AUGUSTUS CÆSAR, B. C. 63—A. D. 14. Copied from an ancient statue in the Louvre. The Emperor is represented in the attitude of addressing the Senate. His resemblance to the first Napoleon has often been remarked.

4. LAOCOON. From the colossal group in marble, discovered in Rome in 1505 in the ruins of the baths of Titus, and now in the Vatican. It is described by Pliny the elder, as the work of three Grecian sculptors of Rhodes, named Agesander, Polydorus, and Athenodorus. They flourished probably in the third century before Christ. Pliny pronounces it the greatest of all the works of art existing in his time. It was found entire with the exception of the right arms, which had all been destroyed. These were restored by Bernini and his pupil Cornacchini, as seen in the photograph No. 107, which was taken from the original group in the Vatican. Canova, however, believed that Bernini had misconceived the true positions of the arms, and suggested the form which has been given to the restored parts in this copy. This group was presented by the class of 1859.

5. PLATO SEATED. Copied from a statue in Rome. The inscription is partly legible on the right side of the chair.

5, (a). CERES. From a fine statue in the Vatican of the same size as the copy. The statues of this goddess are recognized by the ears of wheat, either held in her hand, or worn as a wreath on her head. The drapery is beautifully executed.

6. ARISTIDES; often called, and perhaps more correctly, *Aeschines*. Reduced from a much admired statue of the same size as the Sophocles, in the *Museo Borbonico*, or National Museum at Naples. It is generally regarded as the finest draped male figure which has been preserved from antiquity. Canova never entered the museum without visiting this statue, and he took pains to designate upon the floor the best points of view, for the benefit of visitors. It was discovered in the villa of the Papyri, at Herculaneum.

7. DIANA THE HUNTRESS. The original, which is of colossal size, is now in the Louvre at Paris. It is known as the *Diana of Versailles*, as it was formerly in the gallery of the palace of Versailles. It is also called Diana with the hind; from the small figure of the deer at her side, which is designed merely as a symbol of the chase, and therefore not represented of the natural size. The statue belongs to the Roman period of sculpture.

8. EUTERPE. *The muse of song and music*, symbolized by the *pipes* or ancient *flutes*, which she bears in her hands. It was the custom of the ancients to play on both at once, the ends being inserted between the lips, as in playing on the modern clarinet. The drapery of this figure is worthy of special attention. The original, which is of the size of life, is in the Louvre.

9. POLYHYMNIA. *The muse of the sublime hymn*. Copied from a colossal statue in the Louvre. The wreath of roses, the ample folds of drapery, completely enveloping the whole person, and the meditative posture and expression, are characteristics of the statues of Polyhymnia. (See 84.)

10. MELPOMENE. The muse of tragedy, with her appropriate symbols, the tragic mask and dagger. From a very ancient Greek statue, of the same size as the copy, in the Louvre.

11. PUDICITIA. A reduction from a favorite statue of the life size, in the Capitoline museum, at Rome. It appears to be the likeness of a Roman matron taken in the style of the figures which personify *Pudicitia*, or Modesty.

12. THE PRAYING BOY, or PRAYING GENIUS. Reduced from a bronze statue of the life size, found in the river Tiber, and presented by the Pope to the king of Prussia for the Berlin Museum.

13. HERCULES STRANGLING THE NEMEAN LION. Miniature copy of an expressive statue in the *Museo Borbonico*, at Naples.

13, (a). JUPITER ENTHRONED. Miniature copy of a colossal statue in the Vatican; (see photograph No 51); which is perhaps a copy of the great statue of Phidias at Olympia.

14. THE WILD BOAR. Miniature copy of a celebrated ancient statue of the life size, now in the Uffizzi at Florence.

15. EURIPIDES SEATED. Copied from a statue of the life size in the villa Albani at Rome.

16. A reduced copy of the LAOCOON group, with the arms restored as in the original group in the Vatican. (See photograph No. 107.)

17. THE VENUS OF MILETUS, or Melos, from the name of the Greek island where this beautiful statue was found. The original is somewhat larger than life, and is the gem of the Louvre gallery. Kugler remarks that this is the only statue that has come down to us, which represents the *goddess* and not merely a beautiful woman.

The following excellent copies in plaster are in the possession of the Alpha Nu Society, and are exhibited in the hall of the society, south wing. (For the modern statuary in this hall see division "Modern Statues," Nos. 31-85.)

18. CLIO. *The Muse of Glory and History*; copied from a statue in the museum at Berlin. She is represented as holding a scroll, the symbol by which the statues of Clio are usually characterized. The original is in marble and of the same size as the copy.

19. URANIA. The Muse of Astronomy, bearing in her hand the celestial globe. This statue is also from one of the life size, much admired, now in the Berlin museum.

20. MINERVA. From a splendid colossal statue discovered at Velletri, near Rome, in 1797, and now in the Louvre. It is the finest of the numerous statues of Minerva.

21. VICTORY. The statues of Victory are usually winged and often represent the goddess as just poised on a globe; indicating that Victory, like fortune, who is also represented with wings, is capricious and controlled by accident. The original of this statue is in the Berlin museum.

21, (a). THE FARNESE FLORA. A larger copy than that in the University museum. (See Part II, No. 76.) Artists admire, especially in the Farnese Flora, the attitude and drapery, which are pronounced inimitable.

22. A statue of FLORA by another and unknown hand.

23. THE DISCOBULUS, or Quoit Thrower. The celebrated marble statue from which this is copied, is itself also a copy, made by Cleomenes, a sculptor of the Roman period, from the bronze Discobulus of Myron, the Boeotian, who was a contemporary of Pheidias. He was famous for his power of representing the human figure in its most difficult and momentary attitudes, and as the first who produced exact and vivid statues of animals. Lucian, Pliny, Quintilian, and other ancient writers describe his works with enthusiastic admiration. His statues were nearly all of bronze. Of the Discobulus, which is the greatest of his works, four copies in marble have been preserved: one found in the villa of Hadrian in 1791, and now in the British museum; another, found in 1782, on the Esquiline hill, and now in the *Palazzo Massimo*, at Rome; a third, now

in the Vatican, dug up in 1793, near the villa Pallombara; and a fourth restored as a gladiator in the Capitoline museum. Our reduced copy is from the best of these; that now in the *Palazzo Massimo*.

24. GERMANICUS; son of Drusus, and nephew and adopted son of the emperor Tiberius. He was universally beloved and admired for his virtues, and his splendid talents; and his untimely death at the age of thirty-five plunged the whole empire in grief. The statue of his wife Agrippina, who was also idolized by the Roman people, is described in Part II, No. 73. The original of the statue of Germanicus is in the Louvre.

II. *Modern Statues.*

25. DANTE, 1265-1321. By an unknown sculptor.

26. RUTH GLEANING; a plaster copy of one of Rogers' earlier works; presented by the artist himself to the museum.

27. NYDIA, or the Blind Flower Girl of Pompeii. A very perfect copy in Carrara marble, of the size of the original, made by Mr. Rogers for the Ann Arbor Art Society, and presented by the society to the museum. Few recent statues are more widely known and admired. It represents the blind girl at the moment when she is suddenly separated from Glaucus and his friends, in the midst of the tempest and the descending showers of ashes, as she was guiding them out of the doomed city. She is intently listening to catch the sound of their footsteps and voices.

28, 29, 30. The statues in bronze, numbered 28-30, are exact and artistic copies of three of Michel Angelo's most admired works. These and similar reductions in bronze, are made in Paris at the "Maison Industrielle," under the direction of F. Barbedienne, after the method of reduction invented by Achille Collas. The present copies are nearly half the height of the originals.

28. THE MOSES, a colossal statue of marble, was designed by Michel Angelo for the monument of Pope Julius II, (1503-1513), and is now in the church of St. Pietro in Vincoli, at Rome. It was intended to be placed in an elevated position on the cornice of a monumental temple about 40 feet high; and hence, perhaps, the bold exaggeration of the proportions. "The expression, air and attitude," says Duppa, "combine to form a grand personification of the author of the Pentateuch and law-giver of the Jews."

29. JULIAN DE' MEDICI, the brother of Leo X. From the original on the tomb of Julian, in the church of St. Lorenzo, at Florence.

30. LORENZO DE' MEDICI, nephew of Julian, from his tomb in the same church. This statue is often called "Il Penseroso," or "Il Pensiero."

In the Alpha Nu Collection.

31. GOETHE. Copied from a statue of Schwanthaler.
32. SCHILLER. From Thorwaldsen's statue.
33. SHAKSPEARE. From his monument in Westminster Abbey.
34. NAPOLEON I. From the bronze statue by Nardy, on the summit of the Vendome column in Paris.
35. A MAJESTIC FIGURE OF CHRIST. From the celebrated group of Christ and his Apostles, by Thorwaldsen. The original is now in Copenhagen.

SECTION SECOND.

BUSTS.

I. Ancient Busts.

36. CICERO, B. C. 106–43. A copy of a bust in the Vatican, found in Roma Vecchia.
37. CÆSAR, B. C. 100–44. From a colossal bust in the museum at Naples.
38. THE YOUNG AUGUSTUS. This beautiful likeness of Augustus at the age of fourteen, one of the most perfect works in the Vatican, was found at Ostia, by Mr. Fagan, the British consul, at the beginning of the present century.
39. SOCRATES. From one of the three heads of this philosopher, now in the Capitoline museum. The busts of Socrates are very numerous. B. C. 470–400.
40. DEMOSTHENES. Copied from a bronze bust, found in Herculaneum. B. C. 385–322.
41. SENECA THE MORALIST. The original of this bust, which is in bronze, was found at Herculaneum, and is now in the *Museo Borbonico*, in the hall of bronze statuary. A. D. 165.
42. HOMER. A conventional likeness of Homer seems to have been adopted by Greek sculptors, just as was the case also in their representations of some of their gods and heroes; as, for example, Jupiter, Neptune, Hercules, and Achilles. The present bust is from an ancient one, of course ideal, in the Capitoline museum.
43. CATO THE ELDER, B. C. 234–149.
44. ISOCRATES, B. C. 436–338.

II. Modern Busts.

45. A BUST OF MICHEL ANGELO; copied from the bronze bust made by Daniello da Volterra, his pupil, and now in the Capitol at Rome.
46. A BUST OF RANDOLPH ROGERS; by Volk. (In the Nydia room.)

American Historical Busts in the Hall of the Literary Adelphi.

47. BENJAMIN FRANKLIN, 1706-1790.
48. HENRY CLAY, 1777-1852.
49. JOHN C. CALHOUN, 1782-1849.
50. ANDREW JACKSON, 1769-1845.
51. WINFIELD SCOTT, 1786-1866.
52. LEWIS CASS, 1782-1864.
53. ZACHARY TAYLOR, 1784-1850.
54. DANIEL WEBSTER, 1782-1852.

SECTION THIRD.

WORKS IN RELIEF.

I. Copies of Classical Basreliefs.

55. CUPID AND THE CENTAUR. Copy of a basrelief in the Capitoline museum.

56. THE DRAMATIC POET. This work in basrelief has excited no little criticism. Some have taken it for a mask shop; the purchaser seated and examining the masks on the counter, while the female figure is supposed to represent the dealer, exhibiting the articles for sale. As this figure appears, however, somewhat too noble for a shop girl, Emil Braun, the eminent lecturer on Roman antiquities, believes that it represents the dramatic muse, and that the other person is a *dramatic poet*, in the act of contemplating the statue and the masks, as a means of quickening his fancy in composition.

57. THE TRIUMPH OF ARIADNE. From a bronze basrelief, said to be by Lorenzo Ghiberti, in Florence.

58. Reductions of the basreliefs from the FRIEZE OF THE PARTHENON; now preserved with the rest of the so called Elgin marbles, in the British museum. The basreliefs, of which these form but a part, represented the sacred procession of the Athenians at the *Panathenæa*, or annual festival in honor of Athena. This admired work of Pheidias extended completely round the walls of the temple, forming a series of reliefs which in one line would be 500 feet in length. The originals were 2½ feet high. More than half the marbles of the Parthenon were lost on the voyage to England in 1814.

II. Modern Works in Relief.

59. A fine medallion relief of RANDOLPH ROGERS, executed in marble, of the size of life, by R. Cushing, of New York. Presented to the University by Hon. C. C. Trowbridge.

In the Hall of the Alpha Nu Society.

60. (a.) Portrait medallion head of President Henry P. Tappan; by Bradish.

In the Literary Adelphi Hall.

60, (b). Another copy of the above portrait medallion.

61. Medallion portrait of WASHINGTON IRVING; by Bradish.

SECTION FOURTH.

STATUETTES IN TERRA COTTA.

These copies, executed by Mollica in Naples, are highly esteemed for their accuracy.

The term "Farnese" is applied to certain works of art which were once in the collection of the Farnese family at Rome, but which have been transferred to the great museums of Italy and France.

62. THE WOUNDED AMAZON. From a marble statue of the life size, formerly in the Farnese gallery at Rome, and now in the museum at Naples.

63, 64. NONIUS BALBUS, FATHER AND SON, MAYORS OR PRAETORS, OF HERCULANEUM. Two equestrian statues were found in the *Basilica*, or hall of justice, in Herculaneum; one Nonius Balbus, the father, the other his son of the same name; both successively *Praetors*, or chief magistrates of the city. The originals are in Grecian marble, of the life size, and precisely similar to each other in style.

65. THE GLADIATOR MORTALLY WOUNDED. Sir John Bell thus speaks of the original: "The knees bend as no longer able to sustain the frame, which is in the act of sinking down; the weapon drops down in his hand; his features are shrunk; his eyes fixed in vacancy; the light fades from before him." It was discovered in the baths of Caracalla at Rome, and long preserved in the Farnese collection.

66. MERCURY IN REPOSE. From a bronze statue of the life size, found in Herculaneum. Winckelmann said in his time, that this was beyond question the most beautiful bronze statue in the world.

67. THE FARNESE HERCULES. This famous colossal statue, 12 feet in height, is the work of the Athenian sculptor, Glycon, who probably lived in the first century of the Christian era. It was found at Rome in the baths of Caracalla. Some critics suppose this to be a copy of an earlier statue by Lysippus.

68. THE INFANT HERCULES. From a bronze statue formerly in the Farnese gallery. He is in the act of strangling the serpents, sent by Juno to destroy him. The pedestal, representing the labors of Hercules, is a work of the 16th century.

69. A ROMAN ORATOR, sometimes called Cicero; from a statue found in Pompeii. He is clad in the *toga*, in the form in which it was worn by the republican Romans, and supposed to be addressing the people in the forum.

70. EPICURUS. From a statue of the life size found in Pompeii.

71. DACIAN CAPTIVE. It is sometimes called the Dacian captive king, and belongs to the time of Trajan. Formerly in the Farnese gallery.

72. SOCRATES. Draped in a *pallium*, *himation*, or Athenian cloak.

73. AGRIPPINA, THE WIFE OF GERMANICUS. Agrippina seems to have been a favorite subject with Roman artists, or with the Greeks employed by the Romans. There are several statues of her taken in the same attitude, still preserved in Italy and France. The statue in Naples, from which this is copied, is considered the best of them. She is represented as "lamenting in silent, but most expressive anguish, the death of Germanicus." It is one of the most impressive and most beautiful of ancient statues. Agrippina, the wife of Germanicus, and grand daughter of Augustus, (not the mother of Nero) was loved and revered by the Romans, who called her "the ornament of her country, and the pattern of ancient times."

74. EUMACHIA, THE PRIESTESS. From a statue found in Pompeii, on the pedestal of which is an inscription commemorating the generosity of Eumachia, who had erected at her own expense a *Crypt* and a *Chalcidicum*, that is, as commonly understood, a Portico and Vestibule, in the *Pullonica*, or Fuller's Exchange, at Pompeii.

75. MINERVA. From a very ancient statue of the Etruscan style, which was one of the first found in Herculaneum.

76. THE FARNESE FLORA. Copied from one of the most perfect statues in Italy, found in the baths of Caracalla. Sir John Bell thus concludes an elaborate criticism of this work: "Such are the fine proportions of this statue, such the beautiful effects of the figure, gradually tapering down to the ankle, such the elegant flow of the drapery, as it falls over the breasts, or as it binds the waist, clinging to and encircling the limbs, or drawn oblique and lightly across the leg and knee, borne up by the right hand, which gathers it into a triangular and pendulous point, that although of colossal size, with limbs almost as large as those of the Hercules, it yet presents a form of lightness and grace at once elegant and beautiful."

77. THE FARNESE BULL. From the colossal group executed by Apollonius and Tauriscus, of Tralles, at about the same period as the Laocoon. (See Part II, 4.) The subject is Zethos and Amphion fastening Dirce to the horns of a furious bull, in revenge for the wrongs of their mother, Antiope; who is represented in the rear of the group. The original stands in the hall of the Farnese Hercules, in the National museum at Naples.

78. Copy of an equestrian statuette of ALEXANDER THE GREAT, in battle, found in Herculaneum. The copy is of the

same size as the original, and is covered with the same tint of bronze.

79. THE DANCING FAWN. From a finely executed bronze statuette, discovered in a house at Pompeii, which from this circumstance is called "*the house of the fawn*."

80. THE FIGHTING GLADIATOR; also called the *Borghese Gladiator*. From the great statue in the Louvre, executed by the Grecian sculptor, Agasias, who flourished about B. C. 350. It does not, in fact, represent a gladiator, but either an Athlete or Greek warrior, perhaps Achilles, in the act of attacking an adversary on horseback. This statue was discovered, like that of the Apollo Belvedere, among the ruins of Antium.

81. THE POET EURIPIDES. From the Farnese collection.

82. THE DYING GLADIATOR. See photograph Nos. 109, 110. The original is a little larger than life. It was found at Antium about A. D. 1770, and is now in the Capitoline museum. In its anatomy this statue is pronounced faultless. Though universally known as "the dying Gladiator," it is regarded by critics as a Grecian statue, probably representing the death of a *Gallie herald* in some battle of the Gauls in Asia Minor. His nation is supposed to be indicated by the twisted collar, *torques*, round the neck; his office by the horns lying at his side. By some it is ascribed to Ktesilaus, by others to Promachus of Pergamos, of the second century before Christ.

83. FIGURE OF A NYMPH, or perhaps, a bacchante.

84. THE WIFE OF NONIUS BALBUS, (see No. 63), attired as the *Muse Polyhymnia*, with characteristics similar to those of No. 9.

85. VENUS AND CUPID. A favorite subject of ancient sculpture.

86. THE FAWN OF THE FLORENCE MUSEUM.

87. APOLLO CITHARÆDUS; or Apollo playing the lyre, as when presiding over the Muses. In the museum at Naples.

88. NYMPH WOUNDED BY AN ASP.

89. VENUS AND CUPID.

90. THE PSYCHE OF THE NATIONAL MUSEUM AT NAPLES; sometimes called "Innocence."

91. THE FIGURE OF A NYMPH, or Bacchante, borne by a sea monster.

92. THE "PASTOR FIDELE," or the boy pulling a thorn from the sole of his foot. In the Capitoline museum at Rome.

93. PAN AND APOLLO. An admirable statue, representing Pan gently correcting Apollo's mistake in sounding the wrong note on the pan-pipes, or primitive organ.

94. HERCULES HOLDING ANTÆUS ABOVE THE GROUND. From the museum of Naples.

95. GANYMEDE AND THE EAGLE OF JUPITER. From a bronze statue in the Vatican, said to be the work of Leochares.

96. HEBE BEARING THE NECTAR.

97. CUPID WITH THE BUTTERFLY, or Symbol of Psyche.

98. FIGURE OF THE INFANT HERCULES, PLAYING WITH A Goose. The original by Boethius of Chalcedon.

99. APOLLO PLAYING THE PAN PIPES.

100. BACCHUS AND AMPELUS. From a colossal group in the Vatican.

101. NYMPH.

102. Copy of a marble statue in the museum at Naples, representing the infant Hercules strangling the serpents sent by Juno to destroy him.

103. ÆSCULAPIUS.

SECTION FIFTH.

MINIATURE PORTRAIT BUSTS IN TERRA COTTA.

I. Ancient.

104. JULIUS CÆSAR, B. C. 100-44. From a fine bronze bust found in Herculaneum. 105. AUGUSTUS, B. C. 63-A. D. 14. 106. TIBERIUS; reigned A. D. 14-37. From a bust in the Farnese collection. 107. CALIGULA; reigned A. D. 37-41. 108. CLAUDIUS; reigned A. D. 41-54. 109. NERO; reigned A. D. 54-68. 110. GALBA, reigned A. D. 63-69. 111. OTHO; reigned A. D. 69. 112. VITELLIUS; reigned A. D. 69. 113. VESPASIAN; reigned A. D. 69-79. 114. TITUS; reigned A. D. 79-81. 115. DOMITIAN; reigned A. D. 81-96. 116. NERVA; reigned A. D. 96-98. 117. LUCIUS VERUS, brother and colleague of the Emperor Marcus Aurelius during the years A. D. 161-169. 118. CARACALLA, reigned A. D. 211-217. The original, a bronze bust, is in the museum at Naples.

119. HANNIBAL, B. C. 247-183.

120. FAUSTINA, wife of Antoninus Pius. A. D. 104-141.

121. SOLON, B. C. 600. 122. SOCRATES, B. C. 468-399. 123. ARCHYTAS, OF TARENTUM, B. C. 400. 124. PLATO, B. C. 429-347. 125. DEMOSTHENES, B. C. 385-322. 126. ZENO, B. C. 300. 127. AGATHOCLES, Tyrant of Syracuse, B. C. 360-289. 128. PTOLEMY PHILADELPHUS, king of Egypt, B. C. 385-322. 129. ARCHIMEDES, B. C. 267-212. 130. METRODORUS OF SCEPSIS, B. C. 180. 131. POSIDONIUS, philosopher and friend of Pompeius Magnus, B. C. 75.

132. CICERO, B. C. 106-43. 133. ANTINOUS, the favorite of Hadrian. 134. THE VESTAL. 135. VIRGIL, B. C. 70-19. 136. SENECA, the Philosopher, died A. D. 65. 137. AUGUSTUS, in his Youth, A. D. 14.

138. JUPITER AMMON.

II. Modern.

139. DANTE, A. D. 1265-1321. 140. PETRARCH, A. D. 1304-1374. 141. ARIOSTO, A. D. 1474.-1533. 142. TASSO, A. D. 1544-1595.

PART III.

MISCELLANEOUS ANTIQUITIES.

MODELS AND ENGRAVINGS OF VARIOUS OBJECTS BROUGHT TO LIGHT BY THE
EXCAVATIONS AT POMPEII, HERCULANEUM AND ELSEWHERE.

1. BRONZE LAMPS, of the original size.
2. THE CANTHARUS, or drinking cup with two handles, of the original size.
3. THE RHYTON, or drinking horn, of the original size.
4. THE PATERA, for sacrificial libations.
5. THE CRATER, for mixing wine and water.
6. THE AMPHORA, CADUS, or WINE JAR. These were made of clay, and held from 5 to 20 gallons.
7. MODELS OF VARIOUS VESSELS for useful and ornamental purposes.
8. The engraved plates in frames, lettered a, b, c, d, e, f, g, h, i, k, represent some of the more important objects in the museum of small bronzes at Naples. These objects, mostly of bronze, have been found in Pompeii and Herculaneum. All the articles in the plates colored bluish green are of bronze. The dark yellow represents iron.

Plate a contains the implements of the kitchen; such as furnaces, boilers, egg-boilers, moulds for preserves, pans, ladles, etc.

Plate b, balances, weights, and measures, both liquid and dry.

Plate c, lamps, candelabra, and chandeliers.

Plate d, articles connected mostly with religious ceremonies; such as tripods, lustral basins, censers, and sprinklers; also, a curule chair, a *rhyton*, and a *crater*, or mixing bowl.

Plate e, religious objects. 1. is a bronze *lectisternium*, or couch for an idol. Those numbered from 13 to 30 are idols or *penates*; Jupiter, Juno, Neptune, etc. The originals are from 6 to 10 inches in height.

Plate f, shields, corselets, helmets, greaves, spears, swords, etc.

Plate g, on the left side, surgical instruments, etc., found in the "house of the apothecary;" on the right, bits, spurs, bridles, etc.

Plate h, things pertaining to the bath; tickets made of ivory and bone, for theatres and amphitheatrical shows; articles for

the toilet; among the latter, a glass box containing rouge. The collection of specimens of ancient glass in the Naples Museum contains upwards of 4000 pieces, including almost every article into which glass is capable of being worked.

Plate k, carpenters' tools, and agricultural implements; also the criminal stocks found at Pompeii with skeletons in them.

9. Bronze model of the BIGÆ, or two horse chariot; the original of which is in the Vatican, and gives its name to one of the principal apartments of the museum: "the hall of the Bigæ." The original is of marble, and about half the natural size.

10. A copy of the "ALBANI VASE," of the size of the original marble.

11. A very exact model in cork of the TEMPLE OF NEPTUNE AT PÆSTUM, or *Poseidon*, in the south of Italy. The Doric temples at Pæstum were called ancient even in the time of Augustus; that of Neptune, which is the oldest, was undoubtedly built a century earlier than the Parthenon, and is one of the grandest monuments of the Grecian architecture. A more correct impression of the architectural effect of this temple can be obtained from the photographic view, in the collection of pictures, No. 57. By studying the model, however, the plan of the structure can be understood. The material of which it is built, as well as that of the other two buildings at Paestum, is a dark yellowish limestone, similar to the *travertin*, of St. Peters, and the colosseum, a specimen of which is seen in the model of *Scipio's Sarcophagus*, No. 12.

The building consists of two peristyles, or colonades running entirely round it, separated from each other by a wall. This close wall within the outer colonade formed the *cella*. The internal peristyle consisted of six columns at each front, and twelve on each side. The *stylobate* or platform on which the columns stand, is ascended by three steps which extend completely round the building. The floor of the *cella* is elevated nearly five feet above the *stylobate*. The peristyle within the *cella* consists of two tiers of columns, rising one above the other, and separated by an architrave. There are fourteen on each side in both the lower and upper story, and those in the upper range, tapering in the same proportion as those beneath them, appear like continuations of the lower columns. The *cella* was open to the sky, and therefore the temple was of the style called *hypæthral*. There was a roof from the summit of the inner to that of the outer colonade. Some steps of the stairs which led to the second story or gallery, are still traceable in the vestibule. The shafts of the columns diminish in a straight line from the bottom to the top; the apparent swelling or *entasis** in the columns being due to the more rapid decay of the

* In the columns of the Parthenon and other Athenian edifices, the *entasis* or swelling of the column, is not merely apparent, but real.

stone near the bottom of the column. The measurements are as follows: length, 155 feet 4 inches; breadth, 73 feet 10 inches; height of external columns including capitals, 28 feet 11 inches; diameter of column at base, 6 feet 10 inches; those at the corners being a little larger than the others, as in the Parthenon, where there is a difference of 2 inches; number of flutings, 24. Entablature, 12 feet 2 inches; length of *cella*, 90 feet; breadth, 32 feet 4 inches; height of the interior columns, 19 feet 9 inches; diameter at base, 4 feet 8 inches; number of flutings in the lower range, 20, in the upper range 16. The cork model represents this edifice precisely as it now appears.

12. Model of the SARCOPHAGUS, or COFFIN OF SCIPIO BARBATUS. The original was found in the tomb of the Scipios at Rome, and is now in the Vatican. It is made of a dark grey stone, called *pepperino*. This model is of *travertin*, the material so generally employed in the edifices both of ancient and modern Rome. The Scipio commemorated in the inscription flourished in the third Samnite war, and was consul B. C. 288. The inscription is one of the most ancient that has been preserved in the Latin language, and is interesting as a specimen of the orthography of the Romans at that period. CORNELIVS. LVCIVS. SCIPIO. BARBATUS. GNAIVOD. PATRE. PROCNATVS. FORTIS. VIR. SAPIENSQVE. QVOIVS. FORMA. VIRTUTEL. PARISUMA. FVIT. CONSOL. CENSOR. AEDILIS. QVEL. FUIT. APUD. VOS. TAVRASIA. CISAVNA. SAMNIO. CEPTT. SUBIGIT. OMNE. LOVCANA. OPSIDESQV. ABDVCIT. *Cornelius Scipio Barbatus Cnaeo pater pronatus fortis vir sapiensque cujus forma virtuti parisima fuit consul censor aedilis qui fuit Apud vos Taurasiam Cisaunam (in) Samnio cepit subegit omnem Lucaniam obsidesque abduxit.* "Cornelius Lucius Scipio Barbatus, the son of Cneius; a brave and prudent man; whose form was as faultless as his courage; who was among you Consul, Censor, Ædile; captured Taurasia (and) Cisauna in Samnium; conquered all Lucania, and brought away hostages."

PART IV.

GEMS AND MEDALLIONS.

SECTION FIRST.

THE HORACE WHITE COLLECTION OF GEMS AND MEDALLIONS.

This valuable collection was the gift of the Hon. Andrew D. White, President of Cornell University, and named after his father the late Hon. Horace White, of Syracuse, N. Y. It consists of 1694 copies in plaster, made with great care and artistic skill by G. Eichler of Berlin; those of gems from the Baron von Stosch collection in the Berlin museum, and those of portrait medallions from the most authentic originals to be found in Europe. The gems, which are all from the antique, are embraced in Division First (1-450), and only described by classes. The detailed catalogue is not yet prepared.

Division Second comprises portrait and artistic medallions, mostly mediæval and modern, and medallion copies of many of the works of Canova, Thorwaldsen, Gibson, and others; and also of works of art, ancient and modern, in the great European museums.

Of the portrait medallions a full description has been furnished by Eichler, as far as number 722, with the names of the artists as far as 709. The present catalogue will give no detailed description of the remainder; but in general, only the names and titles of the personages represented, so far as they can be deciphered. A few names will be found chronologically misplaced, owing to an occasional error in arranging and numbering the medallions in the cases.

DIVISION I.

COPIES OF ANTIQUE GEMS.

Class First—Egyptian Gems illustrating the Egyptian Religion.

1-15. Gems bearing hieroglyphics. 16-24. Gems illustrating the worship of Isis and Osiris. 25-27. Of Harpocrates. 28-36, of Anubis and Canopus.

Class Second—Gems illustrating the Classical Mythology, Religion and Sacred Ceremonial.

37-39. SATURN. 40-43, CYBELE. 44-47. Symbolic representations of Africa, Sicily, Antioch, and Alexandria. 48-62. JUPITER. 63-65. The Thunderbolt and Eagle of Jupiter. 66-71. War of Jupiter and the other gods against the titans and giants. 72-74. JUNO. 75-88. Amours of Jupiter. 89-97. MINERVA. 98-103. CERES. 104. TRIPTOLEMUS. 105-109. Attributes of Ceres. 110-119. DIANA. 120-128. The Chase. 129. ENDYMION. 130-133. PLUTO and PROSERPINE. 134-147. MERCURY. 148-152. Attributes of Mercury. 153. HERMAPHRODITUS. 154-170. NEPTUNE. 171, 172. Rivers and Fountains. 173-176. Sea-Monsters. 177-179. Attributes of Neptune. 180-187. VENUS. 188-190. ADONIS. 191-196. VULCAN. 197-247. CUPID. 248-257. PSYCHE. 258-270. MARS. 271-274. ARMS. 275-279. VICTORY. 280-284. APOLLO. 285-291. The Lyre and other attributes of Apollo. 292. Apollo as the God of the Sun. 293-304. The signs of the Zodiac. 305-308. THE MUSES. 309-311. MASKS. 312-315. ÆSCULAPIUS. 316-320. BACCHUS. 321-322. SILENUS. 323-326. FAUNS. 327-331. SATYRS. 332-339. BACCHANTES. 340-344. Attributes of Bacchus. 345-347. PRIAPUS. 348-365. HERCULES. 366-368. IOLUS. 369. A VESTAL.

Class Third—Personages of the Mythic and Heroic Period.

370-399. The Fabulous Times. 400-403. The seven Heroes of the war against Thebes. 404-421. The Trojan War. 422-427. The homeward Voyage of Ulysses.

Class Fourth—Ancient History.

428-442. Persian and Grecian. 443-450, (c). Roman.

DIVISION II.

MEDIEVAL AND MODERN PORTRAIT MEDALLIONS.

Class First—Works of Italian Artists of the Earliest Age—A. D. 1430-1570.

I. WORKS OF PISANO PICTOR, properly named Vittorio Pisano, or Pisanello; a distinguished painter and modeller of medallions. His works of the latter kind are the earliest known after the fall of the Roman Empire. He was born at Verona in 1369, and died in 1449. Twenty-eight of his medallions are preserved and are exceedingly rare.

451. JOHN PALEOLOGUS III, Greek Emperor, 1425-1448. This medal was struck in commemoration of his visit to Pope Eugene IV, at Florence in 1438, partly to confer with him on the union of the eastern and western churches, and partly to obtain assistance from European princes against the Turks. This is the earliest historical medal whose date is known.

452. The reverse of the foregoing, representing the Emperor and an attendant on horseback.

453. SIGISMUNDUS PANDULFUS DE MALATESTA, Marquis of Arimini.

454. Reverse of the foregoing. A man in armor; on the right, a coat of arms marked with the letters S I; perhaps the initials of the German Emperor Sigismund, (Sigismundus Imperator), who conferred the title.

455. The same personage in steel armor.

456. Reverse. The Marquis on horseback, holding the baton in his right hand. In the background, a castle with the coat of arms on one of its towers and on the other the date MCCCCXLV.

457. LEONELLUS MARCHIO ESTENSIS, with the inscription G E(neralis) R(egius) A(rmiger). Leonello, Marquis of Este, Lord of Ferrara, Rezzo and Modena.

458. Reverse. A lion, a guardian angel holding a scroll, an eagle, and a tower with a sail unfurled. This marquis received his title of Generalis Regius Armiger from Alfonso, king of Naples, whose daughter he had married as his second wife in 1444.

459. NICOLAUS PICININUS VICOMES; Nicolas Picinino Visconti.

460. Reverse. A winged griffin ending in the form of a lioness, and suckling two boys. The ribbon round the neck is inscribed Perusia (Perugia). Nicolas Picinino was a distinguished general of Duke Philip Maria Visconti of Milan, and adopted by him as a son with the family name. Visconti, or in Latin, Vicomes. He was a rival of Francisco Sforza, another adopted son of Visconti, and was through his influence driven from Milan, and died in 1444. Nicolas and another distinguished follower of Duke Visconti, were born at Perugia, which is symbolized in this medal by the griffin nursing the two boys.

461. FRANCISCUS SFORTIA; Francesco Sforza.

462. Reverse. The head of a horse, a sword, and three books. Sforza was married to the daughter of the Duke of Milan in 1444, and succeeded to his dukedom on his death in 1447.

463. The same as 457; with the face turned to the right.

464. The reverse, representing a child's head with three faces between two suits of armor, suspended from pine trees; the significance of which is uncertain.

465. JOHANNES FRANCISCUS DE GONZAGA, commander-in-chief of the army, first Marquis of Mantua.

466. Reverse. The Marquis on horseback with the baton. On the right another horseman. Gonzaga was born in 1394, was made marquis by the Emperor Sigismund in 1433, and died in 1444.

467. LUDOVICUS GONZAGA. A bust armed with a cuirass.

468. Reverse. The Marquis on horseback in complete armor. The symbol of the sunflower turned towards the sun, was introduced by Pisano into his medals; perhaps as an emblem of the aspiration of his heroes. This marquis was the son of the foregoing, succeeded to his titles on his death in 1444, and died in 1468. He was a great general, and took the side of the Venetians against Fr. Sforza, Duke of Milan. He was also a patron of science and art.

469. CECILIA GONZAGA, sister of the foregoing.

470. Reverse. A female figure seated on a rock, with her hand lying on the head of a unicorn resting at her side. Above is a crescent, and on the right a stone pillar. This princess, noted for the purity of her character, by the request of her father retired to a convent and took the veil. The symbols allude to the power of virtue to restrain brutish violence, the truth and strength of religion and its growth in a life of devotion.

471. VICTORINUS FELTRENSIS; Victorinus of Feltri, the teacher of Cecilia and one of her sisters; noted for his learning, especially in mathematics, and highly esteemed by Duke John Francis and his son.

472. DIVUS ALPHONSUS REX, *Triumphator et Pacificus*, 1448. The bust of Alphonso V, king of Aragon and Sicily, 1416; king of Naples, 1443. He died in 1458.

473. Reverse. *Liberalitas Augusta*. An eagle on the trunk of a tree, near the carcass of the deer he has killed, seems to have summoned the young eagles and other birds to share the prey. A spirited allegory, well designed and executed.

474. Another medallion portrait of Alphonso.

475. Reverse. A hunter in the act of slaying a wild boar, with the inscription: *Venator intrepidus*. The design and that of No. 473 allude to the conquest of Naples by Alphonso. In this is symbolized his final success after an obstinate struggle, in the other the munificent rewards bestowed upon his followers.

476. DON INIGO DE DAVALOS. Bust of a young nobleman.

477. Reverse. A representation of the starry firmament, the earth on which are mountains, buildings, and castles, and below it the sea. Above, between two sunflowers, is seen the escutcheon of Davalos, and below, the Italian inscription: *Per voi se fa*; it is done by thee. Davalos had been a conspicuous follower of Alphonso, and largely instrumental in bringing about the conquest of Naples. Hence the inscription: "It is achieved by thee."

478. Reverse of a medal of Malatesta Novellus, younger brother of Sigismund Malatesta. (See below, No. 481.) He received the name of Novellus, when knighted by the emperor Sigismund in 1433. He is represented embracing a crucifix, while his horse is tied to a neighboring tree.

479. PISANO PICTOR. Portrait of the artist.

II. MATTEO PASTI, or de Pastis, of Verona. He flourished between the years 1446-1460, and distinguished himself, like Pisano, both in painting, designing and casting medals.

480. BENEDICTUS DE PASTIS, brother of the artist, and of the clerical order.

481. SIGISMUNDUS PANDULFUS MALATESTA, *Pan(dulfi) F(ilius) Poliorcetes et Imper(ator) semper invictus*. The son of 453.

482. ISOTE, of Rimini, mistress of Sigismund.

483. Reverse. The figure of an elephant, one of the emblems belonging to the arms of Malatesta.

484. GUARINUS VERONENSIS, a poet and eminent scholar and countryman of the artist, by whom this medal was made in the year of the death of Guarinus, 1460.

485. A head of CHRIST. It is of the traditional type, and reminds us of the drawing in the catacombs at Rome.

486. Bust of CHRIST between two children; behind him, a cross.

III. JOHANNES BOLDU, probably a Venetian artist.

487. Portrait of the artist, with an inscription in Greek and Hebrew.

488. PHILIPPUS DE VADIS, de Pises, probably a physician of Pisa.

489. PHILIPPO MASSERANO VENETO, Musis dilecto; probably a singer or musician.

490. Reverse. Arion borne by a dolphin over the sea.

491. NICOLAUS SCHLIFER, Germanus, vir modestus alterque Orpheus.

492. Reverse. Apollo playing on the lyre. Opus Johannis Boldu Pictoris, 1457. This is the oldest portrait of a German musician, as that of Masserino of an Italian.

Nothing is known of Boldu but the fact of his making these medals.

IV. AMADEO MILANESE, or Amadeus of Milan, living between 1450-1452.

493. DOMINUS BORSIUS, Marchio Estensis, Lord Borso, Marquis of Este, who succeeded his brother Lionel as Marquis of Ferrara and Modena in 1450, and was made Duke in 1452 by the Emperor Frederic III.

V. PETRECINI, living in Florence about 1460.

494. BORSO, Duke of Modena and Ferrara.

VI. ANDREAS GUACCELOTTI, of Cremona; about 1460.

495. NICOLAUS PALMERIUS, Siculus, Episcopus Ortanensis.

VII. DONATELLO, the celebrated architect and sculptor. Died at Florence in 1460.

496. COSMUS MEDICES, decreto publico, P(ater) P(atriciae).

As Cosmo de' Medici died in 1465, this medal was probably struck shortly before that time.

VIII. MICHELOZZO, a pupil of Donatello, living at Florence about 1460–1470.

497. COSMUS MEDICES. A medal very similar to that of Donatello, but much less plastic and true to nature, and a little exaggerated in its detail.

IX. PIETRO DE MILANO. About 1460–1470.

498. RENE D' ANJOU, titular king of Naples, and rival of king Alphonso; 1463–1480.

X. BERTOLDO FIORENTINO; Bertold of Florence, a pupil of Donatello. He stood high in the favor of Lorenzo di Medici, who made him superintendent of the Academy of Arts.

499. SULTAN MOHAMMED II, the conqueror of Constantinople, 1454.

500. Reverse. A triumphal car drawn by two horses, led by Mars. On the car three nude female figures, personifying the conquered kingdoms of Asia Minor, Trebizond and Greece, and bound with a cord, the end of which is held by the victor.

XI. CONSTANZI. About 1480.

501. MAHOMMED II. The Sultan taken at a more advanced age.

502. Reverse. The Sultan on horseback.

XII. BARTOLO TALPA; about 1470–1480. He is only known by the following two medals.

503. FREDRICUS GONZAGA MANTUÆ MARCHIO III.

504. FRANCISCUS GONZAGA MANTUÆ MARCHIO IV.

XIII. ANTONIO PALLAJOLO, of Florence. Born 1426; died 1498. An excellent sculptor, painter and goldsmith.

505. SIXTUS IV, Pontifex Maximus, 1471–84. Pope Sixtus IV with the tiara.

506. The same, smaller.

507. INNOCENTIUS VIII, Pont. Max.; 1484–91. The Pope with head uncovered.

508. POPE ALEXANDER VI, 1492–1503.

509. RAYNALDUS DE ORSINIS, Archbishop of Florence.

XIV. ANDREA DA PRATO; about 1480. He was a goldsmith.

510. ALFONSO FERDINANDUS, Duke of Calabria, eldest son of king Ferdinand of Naples. Born 1448; became king 1494, with the title of Alphonso II.

XV. GOULIO DELLA TORRE. He was originally a lawyer of Padua, but from his love of art gave up that profession and became a painter and maker of medals.

511. HIERONYMUS TURRIS, Jerome della Torre, provost of the church of Majo; a relative of the artist, who has immortalized him, as well as several other kinsmen, by his medals.

512. JOH. BAPTISTA GONFALONIERI, a learned physician and mathematician.

XVI. JOH. MARIA POMEDELLO, of Verona; 1470-1520.

513. Portrait of an unknown female personage; with the inscription: F. B. et longius vivat servata fide.

514. Reverse. Cupid standing under a grape vine loaded with grapes on a globe marked with the letters A. S. O.

515. LUCRETIA BORGIA, daughter of Pope Alexander VI.

516. Reverse. Cupid with various symbols of disappointed love; in allusion to the fickleness of this princess in her attachments.

XVII. FRANCESCO LAURANO, known to have lived in France, 1460-80.

517. JOHANNES DUX CALABER ET LOTHORINGUS, eldest son of René d'Anjou. (See 498.) Died 1470.

XVIII. SPERANDIO, 1465-1528.

518. ALEXANDER PARTAGNUS; an eminent lawyer, 1424-77.

519. MARINUS KARAZOLUS; Field Marshal of Ferdinand, King of Naples.

520. JOH. BENTIVOLUS II, Bentivoglio, last dynast of Bologna.

521. FRANCISCUS SFORZA.

522. BARTOLOMEO PENDALIA.

523. HIERONYMUS SAVONAROLA, the Italian predecessor of Luther, 1452-1498.

524. LUDOVICO CORRO; a celebrated poet of his time; born at Reggio.

525. Reverse. The muse Calliope seated by the fountain of Castalia, presents a wreath to the poet.

526. ANTONIO VINCIGUERRA; member of the privy council of the Republic of Venice.

527. ANTONIO SARZANELLA DE MANFREDIS.

528. PIETRO BONNUS AVOGARIUS, a celebrated physician and astrologer at Ferrara.

529. CAROLUS SECUNDUS DE MANFREDIS, Lord of Faenza.

530. SIMON RUFFINUS, a follower of the Dukes of Milan and Ferrara.

XIX. CORRADINI, flourishing in the period between 1471-1505.

531. HERCULES, Duke of Ferrara, Modena and Reggio, of the house of Este.

532. DANTES FLORENTINUS. The poet Dante, 1255-1321.

XX. GIOVANNI FRANCESCO ENGOLO, of Parma; 1460–1480.

533. FRANCESCO SFORZA.

534. GALEAZZO MARIA SFORZA.

535. CONST. SFORZA, son of Alexander Sforza, prince of Pesaro, 1475.

536. Reverse. Richly armed knight on horseback.

XXI. CARO; flourished under the Emperors Frederick III, and Maximilian, 1470–1500.

537. MAXIMILIANUS, son of Frederic III, Duke of Austria and Burgundy; afterwards emperor.

538. Reverse. Maria Karoli(na), the letters M M (Maximilianus, Maria), and a crown. This medal commemorates the marriage of Maximilian and the archduchess Maria, daughter of Charles the Bold of Burgundy.

XXII. CHRISTOFANO GEREMIA.

539. ALFONSO, rex regibus imperans et bellorum victor. King Alfonso, of Naples. (See 472.)

540. Reverse. The king crowned by Mars and Bellona.

XXIII. Medals by artists not known, 1430–1500.

541. NICHOLAUS MARCHIO ESTENSIS, Duke of Ferrara. Died 1441.

542. JOHANNES BOCCACCIO, the celebrated author of the Decameron. This medal is the one from which all more recent portraits of Boccaccio have been copied.

543. PAUL II. Cardinal Paul Barbi, of Venice, was elected Pope in 1465; the occasion of this medal.

544. Portrait of a young man, unknown.

545. Portrait of a man of mature years, unknown.

546. ALESSANDRO DI GINO VICHIELTI.

547. PHILIPPUS STROZZA, the rival of the Medici.

548. NONINA STROZZA, probably the daughter of the foregoing.

549. FRANCISCUS LANZILOTTUS FLORENTINUS.

550. GIOVANNI DANDRIA DASTIA.

551. An unknown young man.

552. A similar portrait.

553. VICTOR PAVONIUS, private secretary and ambassador of the Duke of Ferrara.

554. THADDEA PAVONIA, his wife.

555. ROBERTUS DANTES CASTELLIONENSIS.

556. GIULIANO PATRICINI, 1460.

557. ANTONIO PIZAMANI.

558. PETRUS MARIA.

559. ANTONIUS SPANNOCHIUS.

560. ROBERTUS DI BERNARDO NASI.

561. MARCILIUS FICINUS FLORENTINUS, the most celebrated

scholar of his age; editor and translator of Plato; residing at the court of the Medici, 1433-99.

562. ANGELUS POLITIANUS, tutor of the sons of Lorenzo de' Medici, 1454-94.

563. MARIA POLITIANA, his wife, or sister.

564. BENEDICTUS BEMBO.

565. URSa, his wife.

566. JOH. PAULUS URSINUS, (Orsini), Count of Atripaldo.

567. JOH. ALOISIUS TUSCA, a distinguished jurist, died in 1475.

568. CALIXTUS III, Pope, 1455-58.

569. PAUL IV, 1555-59.

570. PANDULFUS MALETESTA.

571. GILBERTUS, of Bourbon, Count and Dauphin of Auvergne, viceroy of Naples under Louis XII.

572. CAROLUS DUX BURGUNDIS, Charles the Bold, 1433-77.

573. FREDERICUS TERTIUS. The German Emperor Frederic III, when on a visit to Rome in 1469, knighted a number of Italians and Germans. The medal commemorates the event.

574. JOHANNES TURUABONUS, uncle of Lorenzo de' Medici.

575. Medal struck on the occasion of the assassination of Julian de' Medici, with the inscription: *Luctus publicus*.

576. Reverse. The rescue of Lorenzo de' Medici, with the inscription: *Salus publica*.

577. LAURENTIUS MEDICUS, Lorenzo de' Medici; reigned 1472-1492.

578. JOHANNES PIORES, of Mirandola, 1472-1492. Though he died so young he gained a prominent place among the prominent men of his age by his talents and vast learning. The medal was struck in 1490.

579. BARTHOLOMEUS, of Ruvere, Bishop of Ferrara.

580. HIERONYMUS SANTUCCIUS, of Urbino. A bishop.

581. CHRISTOFORUS MAURO DUX, Doge of Venice, 1462-1471.

582. JOHANNES FRANCISCUS, Marquis of Pallavicini.

583. JOH. BAPTISTA URSINUS, of the house of Orsini.

584. JACOBUS LAUREDANUS.

585. VINCENTIUS MRIPETRO ANDREA FILIUS.

586. FRANCISCUS MRIPETRO ANDREA FILIUS, ann. xxx.

587. JOHANNES JULIANUS, apostolic protonotary in the court of Rota in Rome.

588. CATHARINE GONZAGA. Nothing is known of her history.

589. ALPHONSUS ATESTINUS, of the house of Este; first Duke of Ferrara, husband of Lucretia Borgia.

590. The same a little older.

591. HIERONYMUS FERRARIENSIS, etc., bust of Savonarola, (see 523), taken from a cameo in the cabinet at Florence.

592. JULIANUS, Episcopus Ostiensis, Cardinal Julian, of the house of Ruvere, nephew of Pope Sixtus IV, afterwards Pope Julius II, 1503-13.

593. Reverse. Clemens Episcopus Mimatiensis; also of the house of Rovere, cousin of the foregoing; 1483-1503.

494. FRANCISCUS PETRARCA, the great poet; 1304-1374

595. ALDUS PIUS MANUTIUS. Portrait of the celebrated printer of Venice, publisher of the Aldine texts, 1447-1515.

XXIV. CARADOSO, a friend of Benvenuto Cellini.

596. BRAMANTES ASDRUVALDINUS, 1444-1514. Bramante, the great architect of St. Peters in Rome.

XXV. BENVENUTO CELLINI, a sculptor celebrated especially for his works in gold and silver; 1500-1570.

597. CARDINAL PETRUS BEMBO, 1470-1547.

598. Reverse. Pegasus.

599. POPE CLEMENT VII, of the house of Medici, 1523-1534.

600. Reverse. The goddess of peace; the god of war, a temple, and trophies of war.

601. FRANCIS I, king of France, 1515-1547.

602. Reverse. A horseman brandishing a club, a prostrate female figure, an oar and a globe.

XXVI. DOMINICO PAGGINI, a friend of Cellini.

603. CAMILLO PERETTI, sister of Pope Sixtus V.

XXVII. JOHN PAUL PAGGINI; lived first at Florence, and afterwards at the court of Philip II, in Madrid.

604. HIERONYMA SACRATA, 1555.

605. HIERONYMA, of the house Farnese, duchess of San Vitale, 1556.

606. LUCRETIA DE' MEDICI, Princess of Ferrara, in her fourteenth year; 1558.

607. The same, smaller, 1560.

608. The same, a little altered.

609. ALFONSO, of the house of Este, hereditary prince, afterwards prince of Ferrara, 1558.

610. BONA SFORZA DE ARRAGONIA, wife of Sigismund, king of Poland, 1556.

611. PHILIP I, king of Spain, 1567.

612. ISABELLA, of France, wife of the foregoing, 1559.

613. ANNA, archduchess of Austria, fourth wife of Philip II, of Spain.

614. BARBARA, archduchess of Austria, daughter of Ferdinand I of Austria, and wife of duke Alphonso II, of Ferrara, made in 1565, the date of the marriage.

615. ELEONORA, sister of the above, married Duke William of Mantua, 1561, when the medal was made.

XXVIII. VALERIUS BELL, of Vicenza; lived mostly at Rome, 1546.

616. VALERIUS BELLUS VICENTINUS. Portrait of the artist.

XXIX. LEON LEONE, of Arezzo, hence calling himself Arretinus.

617. ANDREAS DORIA, the celebrated Andrew Doria, of Genoa, 1468-1560.

618. Reverse. The portrait of the artist with a galley behind him, and a chain forming the rim of the medal; symbols of the service of the artist in the galleys as a punishment for wounding an enemy at Rome. Having been released from this service by Doria, he made the medal in his honor.

619. HIPPOLITA GONZAGA; in her sixteenth year, about 1555. (See 645.)

620. Reverse. The princess as Diana hunting.

621. MICHEL ANGELO BUONAROTTI, in his eighty-eighth year; hence in 1562.

622. GIORGIO VASSARI, of Arezzo, author of the biographies of Italian artists, and intimate friend of Michel Angelo, 1512-1574.

623. ANTONIUS PERRENOT, bishop of Arras, afterwards Cardinal Granvella.

624. The same as Cardinal.

625. PHILIP, crown prince of Spain, afterwards Philip II. About 1547.

626. FERDINAND, Romanorum, imp. electus. As Ferdinand, the brother of Charles V, was elected emperor in 1556 and died in 1564, this medal must have been struck during that period.

XXX. POMPEJO LEONE, son of the foregoing artist, and living at the court of Philip II, of Spain, and in the Netherlands.

627. CAROLUS. Don Carlos, eldest son of Philip II, and hero of Schiller's drama of "Don Carlos." The medal was executed in Spain in his twenty-third year, by order of his father. 1545-68.

628. HERCULES II, of the house of Este, fourth duke of Ferrara.

629. FERDINANDO CARTALDUS, in his eighteenth year.

630. LUCAS, Abbot of St. Bavon, in Ghent, 1559, æt. 66.

631. MAXIMILLIANUS MORILLON PRÆPOSITUS ARIENSIS, 1563.

632. ANTONIUS VAN STRALE, lord of Merxheim and Dambrugge, in his forty-fourth year, 1565. He was mayor of Antwerp, and was put to death by order of the duke of Alba.

633. PHILIP, of Montmorenci, count of Hoorn, admiral of the Dutch fleet, put to death in 1565, together with his friend, Count Lamoral Egmont.

634. The same of smaller size.

635. His wife, WALBURG, countess of Nuenar, 1566.

636. The same, smaller.

637. VIGLIUS ZUICHEMUS, president of the court of inqui-

sition established in the Netherlands after the arrival of the Duke of Alba; taken in his forty-ninth year.

638. The same as Provost of St. Bavon, and Chancellor of the order of the Golden Fleece.

639. CHARLES PHILIPPE DE CROY, Marquis de Havre.

640. GILLIS HOFMANN, 1576.

641. JUSTUS LIPSIVS, æt. 51; the celebrated scholar and antiquarian, 1547–1606.

642. JACOBUS, Cardinal Sabellus, 1576.

XXXI. JACOPO DE TREZZO, one of the most distinguished artists of his time; patronized by Philip II, and by Italian princes.

643. ISABELLA, of Capua, princess of Malfetto, wife of Ferd. Gonzaga, of Mantua.

644. FERD. GONZAGA, husband of Isabella, celebrated general of Charles V.

645. HIPPOLITA GONZAGA, their daughter. (See 619.)

646. PHILIP II, of Spain; struck in 1555, æt. 28.

647. MARY, queen of England, 1554–1558, married to Philip II, as his second wife.

648. JOHANN HERRERA, architect of Philip II, and builder of the Escorial.

649. FERDINAND LOFFREDUS, Marquis of Treviso.

650. JOH. FRANCISCUS, Tri(vulgii) mar(chio) Vig(zani) comes. John Francis, marquis of Trivulgio, count of Vigzani.

XXXII. NICOLÒ CAVALLERINO, of Modena.

651. GUIDUS RANGONUS, bello paceque insignis.

652. Reverse. Europa on the bull, crowned by the goddess of victory.

653. JOH. BAPTISTA MALVETIUS, eques ac comes Bon(oniensis) æt. 27.

654. FR. ALIDOXIUS, Cardinalis Papiensis Bononiæ Romandiolæque legatus.

655. FRANCISCUS GUICCIARDINUS, Guicciardini, the celebrated historian, 1482–1540.

656. BER(nardus) RU(Beis) co(mes) B(evorti) episcopus Tar(visanus) Le(gatus) Bo(noniensis) vi(carius) Gu(bernator) et Præ(fectus.)

657. ALTOBELLUS AVARALDUS, episcopus Polensis, etc.

XXXIII. FRANCISCO DA SANGALLO, of Rome; lived in Florence until about 1570.

658. His portrait. The inscription calls him sculptor and architect.

659. PAULUS JOVINUS Comensis. Paul Jovinus of Como, the eminent author, 1552.

660. Reverse. A dignified personage holding a folio volume, is represented as helping a naked figure to rise out of

the ground in which it has been buried; thus symbolizing the office of the historian.

XXXIV. CESARE DE BAGNO.

661. FERDINANDUS FRANCISCUS DAVALUS DE AQUA MARCHIO PISOARLÆ III.

662. AL(FONSUS) DAVA(LOS) Mar(chio) Gu(astellæ) Cap(ita-neus) G(eneralis) Car(oli) V, Imp(eratoris.)

663. JOH. BAPTISTA, Cas(taldus) dux belli maximus; a celebrated general of Charles V.

664. Reverse. Castaldo on a throne; an eagle, sword, vanquished kings, and suppliant figure.

XXXV. JACOPO PRIMAVERA.

665. MARIA STUART Regina Scotiæ et Angliæ. Mary queen of Scotland, 1542-87.

666. ELIZABETH, d(ei) g(ratiæ) Angliæ F(ranciæ) et H(i-berniæ) Reg(ina.) Elizabeth, queen of England.

XXXVI. ALESSANDRO CESATI, born in Milan; called Greco, because he inscribed his name in Greek.

667. PAULUS III Pontifex Maximus, an(no) XV. Pope Paul III in the fifteenth year of his reign, 1549.

668. JULIUS III, Pont. Max., anno jubilei, 1550.

669. Reverse. Ganymede watering a lily and repelling the eagle.

670. MARCELLUS III, Pont. Max., 1555.

XXXVII. JOH. ANTONIO RUBEIS, or de Rossi, of Milan; lived in Florence and Rome.

671. PIUS IV, Pontifex Optimus Maximus, in the second year of his reign, 1561.

672. The same smaller, from a coin.

673. PAULUS IV, Pope, 1555-1559.

XXXVIII. PIETRO PAOLO GALEOTTO, called Romano; born in Rome; lived in Florence under Cosmo I, 1600.

674. JACOBUS MEDICES, Marchio Melegensis et Cæsaris, Capitaneus Generalis, brother of Pope Pius IV, 1559.

675. FRANCISCUS TABERNA, anno 65.

676. JOH. PAULUS LOMATIUS (Lomazzo).

677. CHRISTOPHORUS MADRUZZI, cardinal and archbishop of Trent, president of the council of Trent, 1545.

XXXIX. FREDERIGO BONZAGNA.

678. PIUS IV, Pontifex Maximus, 1559-1565.

XL. LUDOVICO PARMIGIANO. Louis of Parma.

679. CHRISTOPHORUS MADRUZZI.

680. GREGORIUS XIII, 1572-85.

681. The same as the foregoing, smaller.
 682. LEO XI, 1605.

XLI. JOHANNES MELONENSIS, John of Melone.

683. JOHANNES AUSTRIAE, etc. Don John of Austria; natural son of Charles V; and at the age of twenty commander of the Christian fleet at the battle of Lepanto; 1573.

684. ALEXANDER, Cardinal Farnese.

685. ELIZABETH, the eldest and favorite daughter of Philip II of Spain; married Albert Archduke of Austria; 1566–1633.

686. ALBERT, Archduke of Austria.

687. CLEMENT VIII, 1591–1605.

688. PAULUS V, Borghese, 1313.

689. SIXTUS V, 1585–1590.

690. PAULUS V, 1615.

691. GREGORIUS XV, 1623.

692. URBANUS VIII, 1631.

XLII. GASPARI MOLA; lived in Florence and Rome, 1567.

693. MARIA MAGDALENA, etc.; wife of Cosmo II, grand duke of Florence, 1608, died 1631.

694. JOHN BAPTIST CASTALDUS. Same as 663.

XLIII. ALEXANDRO ANNIBALE.

695. The same with some alterations.

XLIV. ANTONIO ABBONDIO; born in Florence; lived at the court of Austria.

696. IMP. CÆSAR FREDERICUS IV, Emperor, 1564–76.

697. MAXIMILIAN II, German emperor, 1564–76.

698. MARIA IMPERATRIX; his wife, daughter of Charles V, 1575.

699. RODOLPHUS II, Rom(anus) Imp(erator) et Aug(ustus). On the rim, NN; AB; 1576–1612.

700. APPOLLONIUS MENABENUS, Doctor Physicus.

701. CÆSAR.

702. DUX JOHANNES FREDERICUS Captivus. John Frederic, Duke and elector of Saxony, head of the Protestant league of Smalkalde, signed in 1636; made prisoner by Charles V in 1647. Died in 1654. He was liberated on condition of giving up the title of elector; but could not be induced to renounce Protestantism.

703. The same, with the inscription: allein evangel ist on verbust; the gospel alone is without loss; alluding to his yielding up all else.

704. ELIZABETH, Dei gratia ducissa Saxoniae; the duchess of Saxony, his wife.

705. EFFIGIES HIERONYMI SCOTTH PLACENTINI; an adventurer of the second half of the sixteenth century, well received

at various European courts on account of his fine appearance and prepossessing manners.

706. ALOSUS princeps dux Montis Alti, etc. Alois duke of Montalti et Alcala, Viceroy of Sicily.

XLV. ALFONSO RUSPAGIORE.

707. EMANUEL PHILIBERTUS, Dux Saboidiæ. Emanuel Philibert, Duke of Savoy.

708. PETRUS MACHIAE LUGIENSIS. Portrait of a young man in a Spanish state dress.

709. MARIA DE GUILLET, contessa de Pancallieri.

Class Second—Works of Unknown Artists—A. D. 1500–1600.

710. LEO X Pontifex Maximus, one of the best portraits of this pope; perhaps by Sangallo, 1513–1521.

711. CATHARINA Sforza, etc.; a princess of masculine character, who defended Rimini at the head of the garrison for several months, until the siege was raised. She died at the beginning of the sixteenth century.

712. DIVUS SIGISMUNDUS, etc. As king Sigismund of Poland was married in 1518 in his sixty-first year to Bona Sforza, daughter of the Duke of Milan, the medal was probably made in that year.

713. LUDOVICUS Rex Hungariæ; obiit anno 1526. He fell in battle against the Turks in his twentieth year.

714. JOHANNES MEDICES, etc. Giovanni de' Medici, killed in a skirmish by the celebrated German general, Georg Frunsberg, 1526.

715. HECTOR PODOCHALARUS.

716. OTTAVIO FARNESE, etc. Duke Ottavio Farnese of Parma, and Margaretta of Austria, a natural daughter of Charles V; a medal probably struck on the occasion of their marriage, when the Duke was at the age of nineteen, and the bride sixteen.

717. LUDOVICO ARIOSTO, the great poet, was born in 1474, and died in 1533. The medal was probably struck the year of his death.

718. PETRUS GRIMANI, etc., knight of the order of the templars of Jerusalem, prior of the knights of Hungary.

719. CONSTANTINUS COMINATUS.

720. FRA. MIGNANELIUS Epis(copus) Luc(ensis) Bon(onien-sis) C(ancellarius) Vic(arius).

721. SIGISMUNDUS GONZAGA Card(inalis) Man(tuæ) Leg(a-tus).

722. PHILIP rex Castiliæ, LEON, Grenadæ, et FERDINANDUS, rex Hungariæ et Bohemiæ. Both in the same costume with Spanish hats. Philip the beautiful, only son of the emperor Maximilian I, and his second son, afterwards Emperor Ferdin-

and I. The medal must date subsequently to 1527, when Ferdinand was made king of Hungary.

723. FERDINAND, Archduke of Austria; brother of the Emperor Charles V.

724. COUNT EGMONT, 1522–1563.

725. ANDREAS VENTURUS.

726. JOHANNES MANELLUS, Florentinus civis, æt. 19.

727. JO. BAPTISTA RHAMNUSIUS.

728. HIERONYMUS FRACASTORIUS.

729. MARTINUS DE HANNA.

730. A portrait, supposed by some to be that of THEODORE BEZA, but not with good reason; 1519–1605.

731. ANTONIUS LÆVA, the general of Charles V, who commanded in the battle of Pavia (1527) and took Francis I prisoner; and in consequence was made Viceroy of Italy.

732. FRANCIS I king of France; reigned 1515–1547.

733. ALEXANDER MEDICI, who became in 1531 Duke of Florence, and was assassinated in 1537.

734. POPE JULIUS II, 1503–1513.

735. The same in velvet cap.

736. POPE LEO X, 1513–1521.

737. GONSALVO III, Duke of Cordova, the great commander, 1443–1515.

738. HIPPOLITUS of Este, Cardinal of Ferrara.

740. CHARLES V, 1519–1558.

741. COSMO DE' MEDICI, second Duke of Florence, 1609.

742. FRANCIS I, reigned 1515–1547.

743. JOANNA, of Austria, daughter of Charles V.

744. SIGISMUND AUGUSTUS, King of Poland, 1561.

745. CATHARINA, his wife, daughter of the Emperor Ferdinand I.

746. PHILIP II of Spain, 1527–1598.

747. The Duke of Alba, FERDINAND of Toledo, 1508–1582.

748. BENEVENUTO CELLINI, 1500–1570.

749. ALEXANDER PICCOLomini.

750. BAPTISTA SPINOLA, Genoese general in the service of Spain, 1569–1630.

751. CHARLES BORROMEO, the celebrated archbishop of Milan, 1538–1534.

752. JOH. VALLESA, one of the most eminent grand masters of the templars.

753. CLAUDIUS DE AQUAVIVA, general of the Society of Jesus, from 1581 to 1607.

754. ALEXANDER FARNESE, general of Philip II in the Netherlands.

755. Unknown portrait.

756. PAULUS SARPUS, the celebrated Venetian historian, 1552–1622.

757. JOHN, Cardinal Salviati.

758. NICOLAS of Vicenza.

759. IGNATIUS LOYOLA, founder of the order of the Jesuits, 1491-1556.
760. DIANA of Mantua.
761. OCTAVIUS VESTIUS, jurist, 38.
762. JACOBUS GAVANUS, aurifaber. James Gavanus, goldsmith.
763. FRANCIS BONNATUS, of the grand council of St. Mark.
764. DOMINICO FONTANA, 1543-1607; the architect and engineer who raised the obelisk in front of St. Peters, under Pope Sixtus V.
765. GEORGIUS CASTRIOTA, the Greek patriot who so bravely resisted the Turks, 1401-1467.
766. LUDOVICUS TORRES, Archbishop of Palermo.
767. FERDINAND of Toledo, Duke of Alba, 1508-1582.
768. HOSIUS, the celebrated Bishop of Ermeland.
769. PETRUS ARETINUS, Peter of Arezzo.
770. ANDREAS GRITTI, Doge of Venice, 1523-1538.
771. HIERONYMUS CARAPPA, 1600-1650; one of the generals of Ferdinand II at the beginning of the thirty years war.
772. FRANCISCUS DE SALES, celebrated Jesuit, 1610.
773. RUTILIUS GACIUS, 1615.
774. BILIBALDUS PIKHEIMER and ALBERT DURER.
775. ALBERT DURER, æt. 56; 1471-1528.
776. PIKHEIMER, 1470-1531.
777. DURER AND HIS FAMILY.
778. DURER'S WIFE, 1508.
779. ERASMUS, 1514.
780. Female portrait, unknown.
781. Female portrait, unknown.
782. FERDINAND, King of Hungary and Bohemia, 1539.
783. CONRAD PEUTINGER, æt. 37; 1465-1547.
784. The same, smaller.
785. The same, æt. 60.
786. JOHN KLAINMUHLER, physician, æt. 54; 1527.
787. PETER HAINTZEL, citizen of Augsburg.
788. JOACHIM, Elector of Brandenburg, 1530.
789. BONAVENTURA of Eck, 1528.
790. CASPAR PIKCKER, 1526.
791. MATTHEW SCHWARTZ AUGUSTANUS, 1527.
792. AMBROSE HECHSTHIER, of Augsburg, 1527.
793. CASPAR WINUNTZNER.
794. JOHN FREDERIC, Elector of Saxony, æt. 32; 1537-48.
795. CHARLES V, 1537.
796. FLORIDA ULRICHA.
797. Unknown.
798. JACOB FUGGER, banker, of Augsburg, 1530.
799. JOHN WENCK, 26th Abbot of Heilbroun, æt. 41.
800. Reverse of No. 798.
801. MATTHEW CHARLES GURCENS, of Salzburg.
802. ANN COLBIN, 1526.

803. SEBALDUS PFINTZING, 1500.
804. ENNDRES, æt. 27.
805. LUCRETIA DE' MEDICI, Princess of Ferrara.
806. MARGARITA A. FIRMIAN, wife of Caspar A. Fruntzberg.
807. FREDERIC I, King of Denmark, 1530.
808. ALEXANDER MARTIN.
809. JOACHIM MARGRAVE, of Brandenburg, æt. 35.
810. DIETRICH FREIHERR, Lord of Steirmark.
811. CONRAD PEUTINGER. (See 783.)
812. GEORGE ILSUNG VON TRATSBURG, Ritter.
813. HANS VON OBERNITZ, Ritter, 1525.
814. MICHAEL OTTO, of Achterdingen, officer of Maximilian I and Charles V.
815. LEONARD COBOLT, 1552.
816. LUCAS HANOLT, 1519.
817. ALEXANDER SWARTZ, æt. 40.
818. BALTHAZAR FRUNTZPERG, æt. 23.
819. LUCIA DORERIN, "the tenth of the Muses and the glory of Germany," 1522.
820. WOLF RECZEL, 1525.
821. BARBARA, wife of R. Fihingen.
822. LUCAS SYCZINGEN, æt. 72.
823. GEORGE HERMANN, æt. 35.
824. HIERONYMUS HOLTSCHUER.
825. PETER MYSZKOWSKIDEMIR, Bishop of Crawcow.
826. NICHOLAS ZEBRZIDOWSKI, Russian general.
827. ALBERT of Lascho.
828. HANS NEUKOMM, æt. 31; 1526.
829. JOHN HOFFMANN, Abbot of Admon.
830. JOHERG REVACO, æt. 19.
831. GERVICUS, Abbot of Weingarten, æt. 34.
832. The same.
833. FREDERIC, Abbot of St. Ægidius, æt. 42.
834. COLMAN HELMSCHMID, æt. 62; 1532.
835. WARKARA RECZLIN, 1525.
836. GEORGE DOXANUS, Knight of Silesia.
837. Portrait with the inscription: "Dulce bellum inexperto;" war is pleasing to him who has not tried it.
838. SS. Theol(ogicæ) D(octor) Eccl(esia) Ulmen(sis) Superin(tendens), æt. 51. No name.
839. LEONARD HOBNER, æt. 1557.
840. JOHN, Lord of Epstein and Mintzenberg, Count of Dietz.
841. Without name.
842. CARL WOLFGANG, of Porrendorf.
843. JACOB MUFFEL, æt. 22.
844. LAWRENCE STAUBER, æt. 33.
845. D. JOHN RANTZON, Knight of the Golden Fleece.
846. FELICITAS MAIREN, æt. 32, 1553.
847. BARBARA WELSERIN.

848. HEINRICH SCHERIL, æt. 61.
 849. RAYMOND FUGGER, of Augsburg, æt. 40.
 850. CRISTOF FURER, æt. 47.
 851. "*True und Willig*." No name.
 852. HANS HAUSCHEL.
 853. GEORGE HERMANN, CONRAD MAIER, and HENEY RIBISCH.
 854. Unknown.
 855. Unknown.
 856. ULRICH ZWINGLE, æt. 48.
 857. MARTIN PFINCZING, of Henfenfelt.
 858. WALTER VON CRON, master of the Teutonic order of knights.
 859. GASPAR HEDIO, Doctor Evangelii, æt. 48.
 860. CATARINA VON LOXAN, æt. 19.
 861. VERITE MARG, female head.
 862. "GOT VORMACK ALLEDINCK," 1540.
 863. MAGDALENA SIGMARIN.
 864. SOPHIA GALBRIN, 1538.
 865. KATHARINA VOLKAMER, æt. 27.
 866. ÆMILIA, Marchioness of Brandenburg.
 867. Unknown.
 868. Unknown.
 869. URSULA SEIFRIDT PFINTZINGEN, æt. 34.
 870. NICLAS KHOLNPOCK, æt. 31; 1531.
 871. DIE MARGRETA HANS GWANDTSCHNEIDERIN.
 872. D. ACHILLES PURM, of Lindau.
 873. GEORGE A. DRATENBACH.
 874. PHILIP Count Palatine, Duke of Bavaria, 1522. Same as 970.
 875. WOLF VON WERENDORP.
 876. HENRY, Count of Wildbald, Thumherr of Bamberg, etc.
 877. "*Spes mea in Deo*." No name.
 878. JOHN GUTTENBERG, 1450-1526.
 879. SEBASTIAN, Count of Ortenberg.
 880. Reverse of 879. "Aller heiligste Mutter, hilf du."
 881. ADOLPHUS OCCO FRIESE, M. D.
 882. JOHN NUEDORFFER, Arithmetician, æt. 22, 1520.
 883. THOMAS MORE, Lord Chancellor of England, 1480-1535.
 884. FERDINAND CORTES, æt. 42, 1529.
 885. FRANCIS VON SICKING, Counsellor and Captain of Charles V, 1521.
 886. The same, smaller.
 887. GEORGE OLINGER, æt. 69; 1556.
 888. MICHAEL VON MERGETHEIM.
 889. Portrait of a child.
 890. WENCESLAUS BEYER, of Bohemia.
 891. WOLFF SWERIENN, æt. 70.

892. SIMON of Liebenstein, Chancellor of Spires, 1520.
893. ANNA, his wife, 1524.
894. The same, act. 38.
895. SIXTUS FORSTER, act. 50; 1521.
896. HENRY, Abbot of Eppendorf, act. 29; 1524.
897. MARIA, Countess of Holbeck, act. 25.
898. MARIA GEORG FFINTZINGEN.
899. Same as 890.
900. JEROME ROTENGARTER, act. 24.
901. JOHN PETREIUS, Printer, 1540.
902. CHRISTOF TETZEL.
903. WILHELM WEIDOLT.
904. BERTHOLT, Count of Hennenberg.
905. CHRISTIAN, King of Norway, 1559.
906. WOLFGANG PALER, act. 71; 1575.
907. JOHN of Austria, act. 63.
908. FREDERIC, Count Palatine, Elector.
909. JOHN PAUL ZUPONUS PALARINUS.
910. LUDWIG HOL—, act. 31.
911. TILOMANUS HERTWIG, Jurist.
912. CASIMIR, Margrave of Brandenburg, 1520.
813. JOHN SCHORN, Advocate, act. 48.
914. FELICITAS FORSTER, 1527.
915. MARTIN LUTHER. "Got bin ich geboren, Got leb ich
Got stirb ich."
916. MARTIN BUCER, act. 53; 1491–1551.
917. "*Noli avertere faciem tuam ab vili paupere.*" Portrait
with no name.
918. LEONARD FREUHERR zu Vells, Hofmeister.
919. LAWRENCE TEUCHSE of Bomersfeld, 1530.
920. JEROME APPELBECK, act. 30; 1541.
921. MELCHIOR, Bishop of Wirtsburg, act. 42.
922. BARTHEL BEHAM, Painter, of Nuremburg, act. 40;
1540, the year of his death.
923. ULRICH STARCK, act. 46, and KATARINA, act. 38.
924. PAUL GIERSTNER, act. 40; 1525.
925. JOHN WAGNER, act. 28; 1532.
926. SEIFRID PFINZINGEN, act. 47.
927. GEORGE HERMAN, act. 38.
928. ANNA EKHAMER, act. 45; 1540.
929. AUGUSTUS, Elector of Saxony, 1553–1586.
930. FREDERIC WILLIAM, Duke of Saxony.
931. AUGUSTUS, Elector of Saxony, 1553–86.
932. JOHN, Duke of Saxony; son of George.
933. HENRY, Duke of Saxony; son of George.
934. AUGUSTUS, Elector of Saxony. Same as 929.
935. CHRISTIAN, GEORGE and AUGUSTUS, of Saxony, in
childhood.
936. ALBERT, DUKE of Saxony, son of Frederic, 1443–1490.
937. MAURICE, Duke of Saxony.

938. SOPHIA, Marchioness of Brandenburg.
939. JOACHIM FREDERIC, Elector of Brandenburg, 1598-1608.
940. CHRISTIAN A. CAROLOWIG.
941. SABINA, Duchess of Brandenburg.
942. JOHN, Margrave of Brandenburg, 1869.
943. JOHN GEORGE, Prince Elector of Brandenburg, 1572.
944. CHRISTIAN, Elector of Saxony, 1606.
945. FREDERICK ULRICH, Elector of Brunswick.
946. JOHN CONRAD, Bishop of Enstollen.
948. REGINA CHRISTINA, 1632-1654.
949. GONSALVO, the great commander, 1443-1515.
950. FRANCIS, of Moncata, governor of Belgium.
951. GEORGE FREDERIC, Margrave of Brandenburg.
952. JOHN CHARLES ERNEST, Margrave of Brandenburg.
953. HINRICH DINER.
954. ANDREA GAILL, Imperial Counsellor, 1532.
955. JULIUS GEYDER, of Heroitzberg, aet. 63; 1594.
956. BARBARA MARTIN PFINZINBERG, aet. 49; 1570.
957. LUDWIG, Elector of Bavaria, 1526.
958. Unknown.
959. TYCHO BRAHE, aet. 49.
960. LUDWIG, Elector of Bavaria, 1557.
961. ELIZA, Countess Palatine.
962. Unknown.
963. MATTHIAS SCHILLHER, aet. 49.
964. ANNA MATTHIAS SCHILHERRIN, aet. 53.
965. HANS VOLLANDT DERETER, aet. 71.
966. DAVID KREUSER, aet. 46.
967. WILLIAM, Prince of Orange, 1570.
968. JOHN, ERNEST and BERNHART, Princes of Anhalt, 1569.
969. PAUL BRAUN, 1584.
970. PHILIP, Count Palatine Duke of Upper and Lower Bavaria. Same as 874.
971. SUSAN, Marchioness of Brandenburg, 1525.
972. "*Dominus Mihi Adjutor Quem Timebo.*" No name.
973. MARGARET, Marchioless of Brandenburg, aet. 20.
974. GEORGE, Margrave of Brandenburg.
975. ALBERT, Count of Brandenburg.
976. FRANCIS, Duke of Brunswick and Luneburg.
977. JULIUS, Bishop of Wurtzburg.
978. FREDERIC III and his son MAXIMILIAN; Emperors of Germany, 1475.
979. PAULUS of Berestenn, aet. 75, and VOLCKRERA NICOLAI, aet. 69.
980. FREDERIC, Duke of Saxony.
981. JOHN FREDERIC, Elector of Saxony, 1532-1548.
982. CHRISTIAN, Duke of Wurtemberg, aet. 45.
983. HEDWIG, Marchioness of Brandenburg.
984. "*Semper laus ejus in ore meo.*" No name.

985. LUDWIG, Count Palatine, Prince Elector of Bavaria, 1526.
986. HENRY, Count Palatine, 1518.
987. CATARINA CHIEREGATA.
988. "*Te amo ut propriam animam.*" No name. 1541.
989. ANNA, Queen of Hungary and Bohemia.
990. LUDWIG, Count Palatine, aet. 57.
991. OTTO HEINRICH, Count Palatine.
992. FREDERIC III, Elector of Saxony, 1486–1525.
993. EMILIA, Marchioness of Brandenburg.
994. WILLIAM, Margrave of Brandenburg, 1525.
995. CASIMIR, Margrave of Brandenburg, 1525.
996. OTTO HEINRICH; same as 991; aet 56.
997. Same as the above.
998. The same.
999. No name.
1000. ALBERT, Margrave of Brandenburg.
1001. Same as 997.
1002. "*Semper laus ejus in ore meo.*" Æt. 65. Same as 984.
1003. MAXIMILIAN I, 1459–1519.
1004. Same as 997.
1005. CHARLES V, 1509–58.
1006. MAXIMILIAN I, on a richly caparisoned horse.
1007. DOROTHEA, Countess Palatine.
1008. MAXIMILIAN I, with scepter and sword.
1009. JOHN GEORGE, Margrave of Brandenburg, 1608.
1010. ELIZABETH SOPHIA, Marchioness of Brandenburg.
1011. CHRISTIAN IV, King of Denmark, 1577–1648.
1012. ANNA CATARINA, wife of the foregoing.
1013. HENRY, Count Palatine.
1014. JOHN SIGISMUND, Margrave of Brandenburg.
1015. GEORGE WILLIAM, Duke of Brandenburg.
1016. MARIA ELEONORA, Queen of Sweden, wife of the following.
1017. GUSTAVUS ADOLPHUS, king of Sweden, 1630.
1018. CHRISTIAN, Elector of Saxony, and his wife, 1586–91.
1019. MATTHIAS, Emperor of Germany, King of Bohemia, and Hungary, 1612–1619.
1020. ERNEST, Margrave of Cassel.
1021. CHRISTIAN IV, King of Denmark, 1648.
1022. JOSEPH KÖNIG, 1535–1602.
1023. BERNHARD, Grand Duke of Saxe Weimar.
1024. The same, older.
1025. JOHN CASIMIR, Duke of Saxony, 1525–32.
1026. "*Conjuges L annorum posteris monumentum reliquerunt.*" A golden wedding medal, 1631. No name.
1027. FREDERICK III, King of Denmark.
1028. "*Verbum domini manet in æternum,*" 1538. No name.
1029. MARGARET, Princess of Austria.
1030. COSMO II, Fourth Grand Duke of Tuscany, 1608.
1031. MARIA MAGDALENA, of Austria, his wife.

1032. NICHOLAS, eighth Marquis of Neufville, Marshal of France, 1651.

1033. VICTOR AMADEUS, Duke of Savoy, 1606.

Class Third—Popes and Sovereigns of Europe.

THE POPES OF ROME.

1034. MARTIN V, Colonna, 1417–1431.
 1035. EUGENE IV, Condolmieri, 1431–1447.
 1036. NICHOLAS V, Sarzana, 1447–1455.
 1037. CALIXTUS III, Borgia, 1455–1458.
 1038. PIUS III, Piccolomini, 1458–1464.
 1039. PAUL II, Barbo, 1464–1471.
 1040. SIXTUS IV, Rovere, 1471–1484.
 1041. INNOCENT VIII, Cibo, 1484–1491.
 1042. ALEXANDER VI, Borgia, 1492–1503.
 1043. PIUS III Piccolomini, 1503, (26 days.)
 1044. JULIUS II, Rovere, 1503–1513.
 1445. LEO X, Medici, 1513–1521.
 1046. ADRIAN VI, Adrian, 1522–1523.
 1047. CLEMENT VIII, Medici, 1523–1534.
 1048. PAUL III, Farnese, 1534–1549.
 1049. JULIUS III, Ciochi, 1550–1555.
 1050. MARCELLUS II, Cervini, 1555–(22 days.)
 1051. PAUL IV, Caraffa, 1555–1559.
 1052. PIUS IV, Medici, 1559–1565.
 1053. PIUS V, Ghislieri, 1566–1572.
 1054. GREGORY XIII, Buoncampagni, 1572–1585.
 1055. SIXTUS V, Peretti, 1585–1590.
 1056. URBAN VII, Castagno, 1590–(12 days.)
 1057. GREGORY XIV, Sfrondati, 1590–1591.
 1058. INNOCENT IX, Facchinetti, 1591 (2 months.)
 1059. CLEMENT VIII, Aldobrandini, 1591–1605.
 1060. LEO XI, Medici, 1605, (26 days.)
 1061. PAUL V, Borghese, 1605–1621.
 1062. GREGORY XV, Ludovisi, 1621–1623.
 1063. URBAN VIII, Barberini, 1623–1644.

1064. INNOCENT X, Pamfili, 1644–1655.
 1065. ALEXANDER VII, Chigi, 1655–1667.
 1066. CLEMENT IX, Rospigliosi, 1667–1669.
 1067. CLEMENT X, Altieri, 1670–1676.
 1068. INNOCENT XI, Odescalchi, 1676–1689.
 1069. ALEXANDER VIII, Ottoboni, 1689–1691.
 1070. INNOCENT XII, Pignatelli, 1691–1700.
 1071. CLEMENT XI, Albani, 1700–1721.
 1072. INNOCENT XIII, Conti, 1721–1724.
 1073. BENEDICT XIII, Orsini, 1724–1730.
 1074. CLEMENT XII, Corsini, 1730–1740.
 1075. BENEDICT XIV, Lambertini, 1740–1758.
 1076. CLEMENT XIII, Rezzonico, 1758–1769.
 1077. CLEMENT XIV, Ganganelli, 1769–1774.
 1078. PIUS VI, Braschi, 1775–1798.
 1079. PIUS VII, Chiaramonti, 1800–1823.
 1080. LEO XII, Della Genga, 1823–1829.
 1081. PIUS VIII, Castiglione, 1829–1830.
 1082. GREGORY XVI, Cappellari, 1831–1846.
 1083. PIUS IX, Feretti, 1846—

EMPERORS OF GERMANY AND AUSTRIA.

1084. FREDERIC III, 1452–1493.
 1085. MAXIMILIAN I, 1493–1519.
 1086. CHARLES V, 1519–1558.
 1087. FERDINAND I, 1558–1564.
 1088. MAXIMILIAN II, 1564–1576.
 1089. RUDOLPH II, 1576–1612.
 1090. MATTHIAS, 1612–1619.
 1091. FERDINAND II, 1619–1637.
 1092. FERDINAND III, 1637–1657.
 1093. LEOPOLD I, 1657–1705.
 1094. JOSEPH I, 1705–1711.
 1095. CHARLES VI, 1711–1740.

1096. CHARLES VII, rival of Maria Theresa, 1742-1745.
 1097. FRANCIS I, 1745-1765.
 1098. MARIA THERESA, 1740-1780.
 1099. JOSEPH II, 1765-1790.
 1100. LEOPOLD II, 1790-1792.
 1101. FRANCIS II, Emperor of Germany, 1792-1806; of Austria, 1804-1835.

SOVEREIGNS OF FRANCE.

1102. CHARLES VI, 1380-1422.
 1103. CHARLES VII, 1422-1461.
 1104. LOUIS XI, 1461-1483.
 1105. CHARLES VIII, 1483-1498.
 1106. LOUIS XII, 1498-1515.
 1107. FRANCIS I, 1515-1547.
 1108. HENRY II, 1547-1559.
 1109. FRANCIS II, 1559-1560.
 1110. CHARLES IX, 1560-1574.
 1111. HENRY III, 1574-1589.
 1112. HENRY IV, 1589-1610.
 1113. LOUIS XIII, 1610-1643.
 1114. LOUIS XIV, 1643-1715.
 1115. LOUIS XV, 1715-1774.
 1116. LOUIS XVI, 1774-1793.
 1117. LA REPUBLIQUE, 1793-1804.
 1118. NAPOLEON I, 1804-1814.
 1119. LOUIS XVIII, 1814-1824.
 1120. CHARLES X, 1824-1830.
 1121. LOUIS PHILIPPE, 1830-1848.
 1122. NAPOLEON III, 1852-1870.

SOVEREIGNS OF ENGLAND.

1123. HENRY VII, 1485-1509.
 1124. HENRY VIII, 1509-1547.
 1125. EDWARD VI, 1547-1553.
 1126. MARY, 1553-1558.
 1127. ELIZABETH, 1558-1603.
 1128. JAMES I, 1603-1625.
 1129. CHARLES I, 1625-1649.
 1130. CROMWELL, Protector, 1658.
 1131. CHARLES II, 1649-1685.
 1132. JAMES II, 1685-1689.
 1133. WILLIAM III and MARY II, 1689-1702.
 1134. ANNE, 1702-1714.
 1135. GEORGE I, 1714-1727.
 1136. GEORGE II, 1727-1760.
 1137. GEORGE III, 1760-1820.
 1138. GEORGE IV, 1820-1830.
 1139. WILLIAM IV, 1830-1837.
 1140. VICTORIA, 1837—.

SOVEREIGNS OF PRUSSIA.

Electors of Brandenburg.

1141. JOACHIM I, 1499-1535.
 1142. JOACHIM II, 1535-1571.
 1143. JOHN GEORGE, 1571-1588.
 1144. JOACHIM FREDERIC, 1598-1608.

1145. JOHN SIGISMUND, 1609-1619.
 1146. GEORGE WILLIAM, 1619-1640.
 1147. FREDERIC WILLIAM, the great Elector, 1640-1688.

Kings.

1148. FREDERIC I, Elector 1688-1701—King 1701-1715.
 1149. FREDERIC WILLIAM I, 1713-1740.
 1150. FREDERIC II, the Great, 1740-1786.
 1151. FREDERIC WILLIAM II, 1786-1797.
 1152. FREDERIC WILLIAM III, 1797-1840.
 1153. FREDERIC WILLIAM IV, 1840-1861.
 1154. WILLIAM III, 1861—, elected Emperor Germany 1871.

SOVEREIGNS OF SAXONY.

Electors.

1155. FREDERIC THE WISE, 1486-1525.
 1156. JOHN, 1525-1532.
 1157. JOHN FREDERIC THE MAGNANIMOUS, 1532-1548, †1554.
 1158. MAURICE, 1548-1553.
 1159. AUGUSTUS I, 1553-1586.
 1160. CHRISTIAN I, 1586-1591.
 1161. CHRISTIAN II, 1591-1611.
 1162. JOHN GEORGE I, 1611-1656.
 1163. JOHN GEORGE II, 1656-1680.
 1164. JOHN GEORGE III, 1680-1691.
 1165. JOHN GEORGE IV, 1691-1694.
 1166. FREDERIC AUGUSTUS I, of Saxony; AUGUSTUS II, of Poland, 1694-1733.
 1167. FREDERIC AUGUSTUS II, of Saxony; AUGUSTUS III, of Poland, 1733-1763.
 1168. FREDERIC CHRISTIAN, 1763.

Kings.

1169. FREDERIC AUGUSTUS III, as Elector, 1763-1806; with the title of King Frederic Augustus I, 1806-1827.
 1170. ANTONY, 1827-1836; FREDERIC AUGUSTUS II, 1836-1854.
 1171. ANTONY and his Wife.
 1172. JOHN, 1854—.

SOVEREIGNS OF RUSSIA.

1173. ALEXIS MICHAELOWITCH and his Wife, 1645-1672.
 1174. PETER I, the Great, 1672-1725.
 1175. CATHARINE I, 1725-1727.
 1176. PETER II, 1727-1730.

1177. ANNA, 1730-1740.
 1178. ELIZABETH, 1740-1762.
 1179. CATHARINE, 1762-1796.
 1180. PAUL I and his Wife, 1796-1801.
 1181. ALEXANDER I, 1801-1825.
 1182. NICHOLAS, 1825-1855.

KINGS OF POLAND.

1183. SIGISMUND I, 1506-1548.
 1184. SIGISMUND or Augustus I, 1548-1572.
 1185. HENRY III, 1572-74.
 1186. STEPHEN, Bathori, 1574-1586.
 1187. SIGISMUND III, 1587-1632.
 1188. LADISLAUS IV, 1632-1648.
 1189 (a). JOHN I, Casimir, 1648-1669.
 1189 (b). The same.
 1190. JOHN II, (?) Michael, 1669-1673.
 1191 (a). JOHN III, SOBIESKI, 1673-1695.
 1191 (b). The same.
 1192. AUGUSTUS II, same as 1166, 1697-1733.
 1193. STANISLAUS I, the claimant against Augustus II, 1706-1709.
 1194. AUGUSTUS III, 1733-1763.
 1195. STANISLAUS II, Augustus, 1764-1794.

KINGS OF SWEDEN.

1196. GUSTAVUS I, Vasa, 1523-1560.
 1197. ERIC, XIV, 1560-1568.
 1198. JOHN III, 1568-1592.
 1199. SIGISMUND II, Sig. III, of Poland, 1592-1602.
 1200. CHARLES IX, 1604-1611.
 1201. GUSTAVUS II, Adolphus, 1611-1632.
 1202. QUEEN CHRISTINA, 1632-1654.
 1203. CHARLES X, Gustav, 1654-1660.
 1204. CHARLES XI, 1660-1797.
 1105. CHARLES XII, 1697-1780.
 1206. ULRICA ELEONORA, 1718-1720.
 1207. FREDERIC VI, Adolphus, 1720-1771.
 1208. GUSTAVUS III, 1771-1792.
 1209. The Crown Prince ADOLPH FREDERIC (same as 1207), and his wife LOUISE.
 1210. The Crown Prince GUSTAVUS, afterwards Gustavus IV, 1792-1809.
 1211. CHARLES XIII, 1809-1818.
 1212. CHARLES XIV, Bernadotte, 1818-1824.
 1213. OSCAR, Crown Prince, afterwards king Oscar I, 1844-1859.

Class Fourth.

This division contains a small number of medallions of ancient mythical and historical heads, and a few mediæval portraits; but is made up chiefly of the portraits of modern historical personages.

1214. MINERVA.
 1215. ARCHIMEDES, B. C. 287-212.
 1216. MARCUS AURELIUS, Emperor, A. D. 161-180.
 1217. AUGUSTUS, B. C. 63-A. D. 14.
 1218. FABIUS CUNCTATOR, B. C. 202.
 1219. HANNIBAL, B. C. 247-183.
 1220. Unknown.
 1221. Unknown.
 1222. CICERO, B. C. 106-43.
 1223. PLATO, B. C. 428-389.
 1224. Unknown.
 1225. VITRUVIUS, B. C. 46.
 1226. ST. BENEDICT, 500.
 1227. ABELARD, 1079-1142.
 1228. HELOISE, 1101-1164.
 1229. ROGER BACON, 1214-1294.
 1230. BOCCACCIO, 1313-1375.
 1231. GIOJA, Flavio, 1400.
 1232. SCHWARTZ, Berthold, 1330.
 1233. LAULER, John, 1290-1361.
 1234. WICLIFFE, 1324-1387.
 1235. BRAMANTE, 1444-1514.
 1236. COLUMBUS, 1436-1506.
 1237. COMINES, PHIL. DE, 1445-1509.
 1238. GUTENBERG, 1400-1468.
 1239. HUSS, JOHN, 1373-1415.
 1240. SAVONAROLA, JEROME, 1452-1498.
 1241. ALBA, 1508-1582.
 1242. BACON, FRANCIS, 1561-1626.
 1243. BAYARD, 1476-1524.
 1244. BEMBO, 1470-1547.
 1245. BRAHE, TYCHO, 1546-1601.
 1246. BUCER, MARTIN, 1491-1551.
 1247. CAMDEN, 1561-1623.
 1248. CAMOENS, 1524-1579.
 1249. COLIGNY, Admiral, 1517-1572.
 1250. COPERNICUS, 1473-1543.
 1251. CORTEZ, 1485-1554.
 1252. CRANACH, LUCAS, 1472-1553.
 1253. DURER, ALBERT, 1471-1528.
 1254. ERASMUS, 1465-1536.
 1255. FUGGER, JACOB, 1459-1525.

1256. RAIMUND, 1489–1535.
1257. GOUJON, JEAN, 1552.
1258. GUISE, FRANCIS DE, 1519–1563.
1259. LOYOLA, IGNATIUS, 1491–1556.
1260. MACCHIAVELLI, 1469–1527.
1261. MELANCTHON, 1497–1560.
1262. MONTAIGNE, 1533–1592.
1263. PALLADIO, 1518–1580.
1264. RABELAIS, 1483–1553.
1265. SAXONY, MAURICE of, reigned 1548–1553.
1266. SICKINGEN. FRANZ VON, 1481–1523.
1267. SULLY, 1560–1641.
1268. VALLETTE, JOHN of, about 1565.
1269. ZWINGLE, 1484–1531.
1270. ARNAULT, ANTOINE, 1612–1694.
1271. BAYLE, PETER, 1647–1706.
1272. BERNINI, 1578–1680.
1273. BOSSUET, 1627–1704.
1274. BOURDALOUE, 1632–1704.
1275. CERVAVULT, 1547–1616.
1276. COLBERT, 1619–1683.
1277. CONDE, PRINCE LOUIS, 1621–1686.
1278. CONGREVE, W. M., 1670–1729.
1279. CORNEILLE, PIERRE, 1606–1684.
1280. CROMWELL, 1599–1658.
1281. DUQUESNE, 1610–1688.
1282. FENELON, 1651–1715.
1283. FLECHIER, 1632–1710.
1284. GALILEO, 1564–1642.
1285. GASSENDI, 1592–1655.
1286. GROTIUS, HUGO, 1583–1645.
1287. HARVEY, WM., 1578–1655.
1288. HEINSIUS, DANIEL, 1580–1655.
1289. KEPLER, JOHN, 1571–1630.
1290. LABRUYERE, 1639–1696.
1291. LAFONTAINE, 1621–1695.
1292. LAUD, ABP., 1573–1645.
1293. LEBRUN, CHARLES, 1618–1690.
1294. LOCKE, 1632–1704.
1295. LOPEZ DE VEGA, 1562–1635.
1296. MANSARD, 1645–1708.
1297. MAZARIN, Cardinal, 1602–1661.
1298. MILTON, 1608–1694.
1299. MOLE, MATHEW, 1584–1665.
1300. MOLIERE, 1620–1673.
1301. MOLINOS, 1640–1696.
1302. NEWTON, ISAAC, 1642–1727.
1303. OXENSTIERN, 1583–1654.
1304. PASCAL, 1623–1662.
1305. POUSSIN, NICHOLAS, 1594–1665.
1306. RACINE, 1639–1699.
- 1307 (a). REGNARD, 1647–1709.
- 1307 (b). RICHELIEU, 1585–1642.
1308. REMBRANT, 1606–1669.
1309. RUBENS, 1577–1640.
1310. RUYTER, M. A. DE, 1607–1676.
1311. SCHOMBERG, Marshal, 1616–1690.
1312. SEVIGNE, Mad. DE, 1626–1696.
1313. TILLY, 1559–1632.
1314. TROMP, MARTIN, 1579–1691.
1315. TURENNE, 1611–1675.
1316. VAN DYCK, 1599–1640.
1317. VAUBAN, 1633–1707.
1318. WALLENGSTEIN, 1583–1634.
1319. WITT, JOHN, and CORNELIUS DE, 1625–1672.
1320. D'ALEMBERT, 1717–1783.
1321. ADDISON, JOSEPH, 1672–1719.
1322. D'AGNESSEAU, HENRY FRANCIS, 1668–1751.
1323. ALFIERI, 1749–1803.
1324. BAILLY, SILVAN, 1736–1793.
1325. BRULL, HENRY, 1700–1763.
1326. BUFFON, 1707–1788.
1327. CAMPAN, Mad., 1752–1822.
1328. CHARETTE, 1763–1796.
1329. CHESTERFIELD, PHILIP STANHOPE, 1699–1773.
1330. COOK, Capt. JAMES, 1728–1779.
1331. CORNWALLIS, Lord, 1738–1805.
1332. DAVID, JACQUES LOUIS, 1748–1825.
1333. DIDEROT DENIS, 1713–1784.
1334. EPEE, Abbe de'l, 1712–1789.
1335. EUGENE, Prince, 1663–1736.
1336. FLEURY, Cardinal, 1653–1743.
1337. FONTENELLE, 1657–1757.
1338. FOX, CHARLES JAMES, 1748–1806.
1339. GALVANI, 1737–1798.
1340. GARRICK, DAVID, 1716–1779.
1341. GENLIS, Mad. DE, 1746–1830.
1342. GLUCK, 1714–1787.
1343. HENDEL, GEO. FRED., 1685–1759.
1344. HAYDN, JOSEPH, 1732–1809.
1345. HOCHÉ, LAZARUS, 1768–1797.
1346. JOHNSON, SAMUEL, 1709–1784.
1347. KANT, EMMANUEL, 1724–1804.
1348. KAUNITZ, 1711–1794.
1349. KLEBER, 1753–1800.
1350. KLOPSTOCK, 1724–1803.
1351. KOSCIUSKO, 1753–1817.
1352. LAFAYETTE, 1757–1834.
1353. LATOUR, D'AUVERGNE, First Grenadier of France, 1743–1800.
1354. LAVOISIER, 1743–1794.
1355. LEBRUN, PONCE DENIS, 1729–1807.
1356. LESAGE, 1668–1749.
1357. LESSING, 1729–1781.
1358. LAUDON, 1716–1790.
1359. MALESHERBES, 1721–1794.

1360. MARLBORO, 1650-1722.
1361. MARMONTEL, 1723-1799.
1362. MASSILLON, 1663-1743.
1363. MIRABEAU, 1749-1791.
1364. MONTESQUIEU, 1689-1755.
1365. MOREAU, 1761-1813.
1366. MOZART, 1756-1791.
1367. CHRISTOPHER, Count of Munich.
1368. NECKER, JACQUES, 1732-1804.
1369. PARNY, 1742-1814.
1370. PIRON, 1689-1773.
1371. PITT, Earl Chatham, 1708-1778.
1372. PITT, WM., the younger, 1750-1806.
1373. POPE, 1688-1744.
1374. ROLLIN, 1661-1741.
1375. ROUSSEAU, JEAN BAPTISTE, 1670-1740.
1376. ROUSSEAU, JEAN JACQUES, 1712-1778.
1377. SHERIDAN, R. B., 1751-1816.
1378. SICORD, 1742-1822.
1379. STAEL, Mad. DE, 1766-1817.
1380. SUWARROW, 1729-1800.
1381. TURGOT, 1727-1781.
1382. VERNET, C. JOSEPH, 1714-1789.
1383. VILLARS, HECTOR DE, 1653-1734.
1384. VOLNEY, 1757-1820.
1385. VOLTA, 1745-1827.
1386. VOLTAIRE, 1694-1778.
1387. WALPOLE. SIR ROBERT, 1676-1745.
1388. WATT, JAMES, 1736-1819.
1389. WEST, BENJ. 1738-1820.
1390. WICKELMANN, 1717-1768.
1391. ZIETHEN, 1699-1786.
1392. ZINZENDORF, 1700-1760.
1393. AUGEREAU, 1757-1816.
1394. BEETHOVEN, 1770-1827.
1395. BELZONI, 1728-1823.
1396. BERTHIER, 1753-1816.
1397. BERZELIUS, 1779-1848.
1398. BESSIERES, 1768-1813.
1399. BLUCHER, 1742-1819.
1400. BRUNN, Marshal, 1763-1815.
1401. CAMBACERES, 1753-1824.
1402. CONSALVI, 1757-1824.
1403. CONSTANT, BENJ., 1767-1830.
1404. DANECKER, 1758-1841.
1405. DAVID D'ANGERS, 1789-1856.
1406. DAVENANT, Marshal, 1770-1823.
1407. DENON, 1747-1825.
1408. DIDOT, PIERRE, 1761-1836.
1409. DUPIN, A. M., 1783-1865.
1410. ELDON, Lord Chanc., 1751-1838.
1411. BEAUHARNAIS, EUGENE, 1781-1824.
1412. FOX, General, 1775-1825.
1413. GOETHE, 1749-1832.
1414. HAHNEMANN, 1755-1843.
1415. HARDENBERG, Prince, 1750-1822.
1416. HEGEL, 1770-1831.
1417. HERMANN, J. G., 1772-1848.
1418. HUSKISSON, WM., 1770-1830.
1419. JOURDAN, Marshal, 1762-1833.
1420. KEMBLE, JOHN P., 1757-1823.
1421. KUTUSOFF, 1745-1843.
1422. LANNES, Marshal, 1769-1809.
1423. LAPLACE, 1745-1827.
1424. MASSENA, Marshal, 1758-1817.
1425. METTERNICH, Prince, 1773-1859.
1426. MONCEY, Marshal, 1754-1842.
1427. MONGE, 1746-1818.
1428. MONTI, 1759-1828.
1429. MORTIER, Marshal, 1768-1835.
1430. MARAT, 1768-1815.
1431. NELSON, Lord, 1758-1805.
1432. NEY, Marshal, 1769-1815.
1433. NIEBUHR, B. G., 1776-1831.
1434. O'CONNELL, 1775-1847.
1435. OERSTEDE, H. C., 1777-1851.
1436. OUDINOT, Marshal, 1767-1847.
1437. PERIER, CASSIMIR, 1777-1832.
1438. PONIATOWSKI, Prince, 1762-1813.
1439. RAUCH, CHRISTIAN, 1777-1857.
1440. ROSSINI, 1792-1868.
1441. ROYER-COLLARD, 1763-1845.
1442. SCHELLING, 1775-1854.
1443. SCHILL, FERD. VON, 1773-1809.
1444. SCHLEGEL, A. W. VON, 1767-1845.
1445. SCHLEIRMACHER, 1768-1834.
1446. SCHWARTZENBERG, PHIL. VON, 1771-1820.
1447. STEIN, Baron Von, 1757-1836.
1448. SUE, EUGENE, 1804-1857.
1449. TALLEYRAND, Prince, 1754-1838.
1450. TALMA, 1763-1826.
1451. TEGNER, 1782-1846.
1452. TIECK, LUDWIG, 1773-1853.
1453. VERNET, HORACE, 1789-1863.
1454. VON WEBER, 1786-1826.
1455. WELLINGTON, 1769-1852.
1456. YORK, FRED. Duke of, 1763-1827.
1457. SHAKESPEARE, 1564-1616.
1458. BYRON, 1788-1827.
1459. SIR W. SCOTT, 1771-1832.
1460. GOETHE, 1749-1832.
1461. SCHILLER, 1759-1805.

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| 1462. KANT, 1724-1804. | 1478. GÖTTE, (see No. 1460.) |
| 1463. CARL AUGUST, Grand Duke
of Saxe Weimer. | 1479. SCHILLER. (See No. 1461.) |
| 1464. MOZART, 1756-1791. | 1480. HERDER. (See No. 1461.) |
| 1465. MENDELSSOHN, 1809-1847. | 1481. WIELAND, 1733-1813. |
| 1466. JAMES WATT, 1736-1819. | 1482. LUTHER, 1483-1546. |
| 1467. GEORGE CUVIER, 1769-1832. | 1483. ALBERT DURER, 1471-1528. |
| 1468. DANTE, 1265-1321. | 1484. ALEXANDER VON HUMBOLT,
1769-1859. |
| 1469. PETRARCH, 1304-1374. | 1485. PERKHEYMER. |
| 1470. TASSO, 1545-1595. | 1486. GEORGE WASHINGTON, 1732-
1799. |
| 1471. ARIOSTO, 1474-1533. | 1487. WILLIAM PENN, 1544-1718. |
| 1472. MICHEL ANGELO, 1474-1563. | 1488. BENJ. FRANKLIN, 1706-1790. |
| 1473. RAPHAEL SANZIO, 1483-1520. | 1489. NAPOLEON I, 1769-1821. |
| 1474. ANNIBALE CARRACCI, 1560-
1609. | 1490. NELSON, 1758-1805. |
| 1475. CORREGGIO, 1494-1534. | 1491. BLUCHER, 1742-1819. |
| 1476. TITIAN, 1477-1576. | 1492. GNEISENAU, 1660-1831. |
| 1477. GUTTENBERG, FAUST and
SCHLEFFER, 1450. | 1493. YORK VON WARTENBURG, 1759-
1830. |

Class Fifth.

Portrait and artistic medallions copied from the works of Canova, Thorwaldsen, and others, and from works ancient and modern in the great museums.

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|---|---|
| 1504. Works of Thorwaldsen, Gib-
son, Wolf and others. | 1531. VICTORY. |
| 1505. Portrait Medallion of Thor-
waldsen. | 1532. HERCULES AND HEBE. |
| 1506. SPRING. | 1533. BUST OF CANOVA. |
| 1507. SUMMER. | 1534. SAPHO. |
| 1508. AUTUMN. | 1535. INNOCENCE; by Wolf. |
| 1509. WINTER. | 1536. LA FILATRICE; by Wolf. |
| 1510. THE GENIUS OF THE FINE
ARTS. | 1537. THE INFANT TELEPHUS NURS-
ED BY A FAWN; by Wolf. |
| 1511. MACEDONIAN ON HORSEBACK. | 1538. MINERVA. |
| 1512. GLORY. | 1539. CUPID AND PSYCHE; by Gib-
son. |
| 1513. VENUS AND CUPID. | 1540. MARS AND CUPID. |
| 1514. VENUS WOUNDED BY CUPID. | 1541. VENUS AND CUPID. |
| 1515. MARY, CHRIST AND JOHN. | 1542. BENEFICENCE; by Tanerani. |
| 1516. CHRIST, blessing Children. | 1543. THE SAVIOR; by Tadolini. |
| 1517. CENTAUR AND YOUTH. | 1544. St. MICHAEL AND THE DRAGON;
by Finucci. |
| 1518. GANYMEDE AND EAGLE. | FROM THE MUSEUM OF THE VATICAN. |
| 1519. SAPHO WOUNDED BY CUPID. | 1545. THE GOD MITHRAS. |
| 1520. MACEDONIAN, companion pic-
ture to No. 1511. | 1546. A SPHYNX. |
| 1521. JUPITER AND JUNO. | 1547. THE DISCOBULUS OF MYRON. |
| 1522. MORNING. | 1548. AN EAGLE. |
| 1523. NIGHT. | 1549. BUST OF ANTINOUS. |
| 1524. APOTHEOSIS OF HOMER. | 1550. ISIS. |
| 1525. THE WORKSHOP OF VULCAN. | 1551. THE NUPTIALS OF ALDOBRAN-
DINI. |
| 1526. THE EDUCATION OF BACCHUS. | 1552. JANUS. |
| 1527. ULYSSES AND DIOMEDE. | 1553. AN ANGEL, from Raphael's
Battle of Constantine. |
| 1528. HECTOR AND PARIS. | 1554. CLEOPATRA, or DANAE. |
| 1529. A RIVER GOD. | 1555. HOMER. |
| 1530. MERCURY CONVEYING THE IN-
FANT BACCHUS TO A NYMPH; by
Pestrini. | 1556. PHOCION. |

- 1557. VENUS.
- 1558. MERCURY.
- 1559. A HOUND.
- 1560. MELEAGER.
- 1561. ASPASIA.

FROM THE MUSEUM OF THE CAPITOL.

- 1562. CATO.
- 1563. A SON OF THE ELDER BRUTUS.
- 1564. SECOND SON OF BRUTUS.
- 1565. MITHRIDATES KING OF PONTUS.
- 1566. URANIA, the Muse of Astronomy.
- 1567. A FIGURE OF VICTORY.
- 1568. JUNO.
- 1569. THE MUSE EUTERPE.
- 1570. A CROCODILE.
- 1571. THE EMPEROR NERVA.
- 1572. SAPPHO.
- 1573. A LION ATTACKING A BULL.
- 1574. HERCULES SLAYING THE STYMPHALIAN BIRDS.
- 1575. A RIVER GOD.
- 1576. SABINUS.
- 1577. THE WOLF SUCKLING ROMULUS AND REMUS.
- 1578. SCIPIO AFRICANUS.
- 1579. GETA.
- 1580. POPPÆA, wife of Nero.
- 1581. SOCRATES.
- 1582. AUGUSTUS.
- 1583. CARNEADES.
- 1584. BUST OF PARIS.

MODERN WORKS IN THE MUSEUM OF SOMMARIVA.

- 1585. VENUS, Goddess of Pleasure.
- 1586. ACHILLES RESTRAINED BY MINERVA.
- 1587. CUPID AND PSYCHE.
- 1588. THE FIRST MURDER.
- 1589. THE FORGE OF VULCAN.
- 1590. VENUS AND CUPID.
- 1591. BACCHANTE AND SILENUS.
- 1592. CUPID CHASTISED BY PSYCHE.
- 1593. VASE OF FLOWERS.
- 1594. COPERNICUS.
- 1595. CUPID AND PSYCHE.
- 1596. AN ARABIAN HORSE.
- 1597. LEDA AND THE SWAN.
- 1598. ZEPHYR.
- 1599. CURTIUS CASTING HIMSELF INTO THE CHASM.
- 1600. JUPITER WITH MARS AND MERCURY.
- 1601. PHŒBUS APOLLO IN HIS CHARIOT.
- 1602. HERCULES DRINKING.
- 1603. ST. CATHARINE.

- 1604. ST. INNOCENT.
- 1605. THE COUNT OF SOMMARIVA.

FROM VARIOUS MUSEUMS.

- 1606. HEAD OF MEDUSA.
- 1607. VENUS WOUNDED BY CUPID.
- 1608. A WILD BOAR.
- 1609. ULYSSES RECOGNIZED BY HIS DOG.
- 1610. THE JUDGMENT OF PARIS.
- 1611. LEANDER SWIMMING THE HELLESPOINT.
- 1612. ANTINOUS, of St. John Lateran.
- 1613. PRIAM KNEELING BEFORE ACHILLES.
- 1614. IRIS, in the British Museum.
- 1615. BACCHANALS AND CUPID.
- 1616. FIGURE OF A HORSE.
- 1617. THE GENIUS OF WAR; by Gibson.
- 1618. CATO.
- 1619. MEDUSA.
- 1620. JUNO.
- 1621. SALMACIS AND HERMAPHRODITUS.
- 1622. CUPID.
- 1623. HERCULES.
- 1624. THE GOD PAN.
- 1625. THE MUSE OF TRAGEDY.
- 1626. JUPITER WITH THE EAGLE.
- 1627. THE GENIUS OF THE CHASE.
- 1628. CUPID IN CHAINS.
- 1629. RETUSA.
- 1630. IOLE.
- 1631. VENUS AND MARS.
- 1632. JUNO.
- 1633. CERES.
- 1634. MEDUSA.
- 1635. ACHILLES.
- 1636. A LITTLE CUPID.
- 1637. JUSTICE.
- 1638. LEDA AND THE EAGLE.
- 1639. CASTOR, one of the Colossi of the Quirinal.
- 1640. MINERVA; by Jirrometti.
- 1641. ST. AGNES, in the Piazza Agonale.
- 1642. ARIADNE.
- 1643. POLLUX, companion to No. 1639.
- 1644. CONTEST BETWEEN NEPTUNE AND MINERVA.
- 1645. CUPID WITH A DOVE.
- 1646. THE INFANT HERCULES WITH THE SERPENTS.
- 1647. JUNO.
- 1648. HERCULES BEARDED.
- 1649. VENUS AND MARS.
- 1650. BALLERINA, OR DANCING GIRL.

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| 1651. VENUS IN HER CHARIOT. | 1675. PARIS AND HELEN. |
| 1652. THE PARCÆ, OR FATES. | 1676. DISCOBULUS. |
| 1653. PALAMÉDES AND ULYSSES. | 1677. CUPID AS A FISHERMAN. |
| 1654. VENUS. | 1678. VENUS. |
| 1655. THE LION OF THE PALACE
BARBERINI. | 1679. A CENTAUR CONQUERED BY A
BACCHANTE. |
| 1656. SAPPHO. | 1680. A RIVER GOD. |
| 1657. A BACCHANTE. | 1681. SYMBOL OF FIDELITY. |
| 1658. HERCULES AND TELEPHUS. | 1682. ALEXANDER'S HORSE BUCE-
PHALUS. |
| 1659. SYMBOL OF FIDELITY, A CHILD
AND DOG. | 1683. CUPID MAKING A NET. |
| 1660. APOLLO AND DAPHNE. | 1684. PARIS AND HELEN, REPRI-
MANDED BY HECTOR. |
| 1661. VENUS, MERCURY AND CUPID. | 1685. A BACCHANTE. |
| 1662. DISCOBULUS. | 1686. ULYSSES. |
| 1663. ARIADNE. | 1687. THE TRIUMPH OF ALEXANDER. |
| 1664. HERCULES KILLING THE NE-
MEAN LION. | 1688. JUPITER OLYMPUS, in Venice. |
| 1665. VENUS AND MARS. | 1689. ANTINOUS. |
| 1666. ANTINOUS. | 1690. THE PROPHET ZACHARIAH; by
Michel Angelo. |
| 1667. GUIDO'S AURORA. | 1691. THE CUMÆAN SIBYL; by Do-
menichino. |
| 1668. DIANA AND HER NYMPHS; by
Domenichino. | 1692. THE TRANSFIGURATION; by
Raphael. |
| 1669. A BACCHANTE. | 1693. THE PHRYGIAN SIBYL; by
Guido. |
| 1670. ARETHUSA. | 1694. THE DRESDEN MADONNA; by
Raphael. |
| 1671. A BACCHANTE. | |
| 1672. A NYMPH. | |
| 1673. RETUSA. | |
| 1674. CERES. | |

SECTION SECOND.

THE GOVERNOR BAGLEY COLLECTION OF AMERICAN HISTORICAL MEDALS.

This collection has been recently commenced by His Excellency, Governor John J. Bagley, and is intended to embrace, as far as possible, all the medals struck by order of the national authorities to commemorate important incidents in our history, or in honor of distinguished individuals.

DIVISION I.

BRONZE MEDALS.

Class First—The Army.

- 1695. WASHINGTON, before Boston.
- 1696. MAJOR GENERAL GATES, for Saratoga.
- 1697. GENERAL MORGAN, for Cowpens.
- 1698. JOHN EAGER HOWARD, for Cowpens.
- 1699. COLONEL WILLIAM WASHINGTON, for Cowpens.
- 1700. COLONEL GEORGE CROGHAN, for Sandusky.
- 1701. MAJOR GENERAL MORRISON, for the Thames.
- 1702. GOVERNOR ISAAC SHELBY, for the Thames.

- 1703. MAJOR GENERAL SCOTT, for Chippewa and Niagara.
- 1704. MAJOR GENERAL GAINES, for Fort Erie.
- 1705. MAJOR GENERAL PORTER, for Chippewa, Niagara and Erie.
- 1706. MAJOR GENERAL BROWN, for the same.
- 1707. BRIGADIER GENERAL MILLER, for the same.
- 1708. BRIGADIER GENERAL RIPLEY, for the same.
- 1709. MAJOR GENERAL MACOMB, for Plattsburg.
- 1710. MAJOR GENERAL JACKSON, New Orleans.
- 1711. MAJOR GENERAL TAYLOR, Palo Alto.
- 1712. MAJOR GENERAL TAYLOR, Monterey.
- 1713. MAJOR GENERAL TAYLOR, Buena Vista.
- 1714. MAJOR GENERAL SCOTT, Battles in Mexico.
- 1715. MAJOR GENERAL GRANT.

Class Second—The Navy.

- 1716. JOHN PAUL JONES, for the Serapis.
- 1717. CAPTAIN THOMAS TRUXTON, for the action with the Frigate Serapis.
- 1718. CAPTAIN HULL, capture of the Guerriere.
- 1719. CAPTAIN JACOB JONES, capture of the Frolic.
- 1720. CAPTAIN DECATUR, capture of the Macedonian.
- 1721. CAPTAIN BAINBRIDGE, capture of the Java.
- 1722. CAPTAIN LAWRENCE, capture of the Peacock.
- 1723. CAPTAIN BURROWS, capture of the Boxer.
- 1724. LIEUTENANT MCCALL, capture of the Boxer.
- 1725. CAPTAIN PERRY, capture of the British fleet on Lake Erie.
- 1726. CAPTAIN ELLIOTT, for the same.
- 1727. CAPTAIN WARRINTON, capture of the Eperviere.
- 1728. CAPTAIN BLAKELY, capture of the Reindeer.
- 1729. CAPTAIN MACDONOUGH, capture of the British fleet on Lake Champlain.
- 1730. CAPTAIN HENLEY, for the same.
- 1731. LIEUTENANT CASSIN, for the same.
- 1732. CAPTAIN BIDDLE, for the capture of the Penguin.
- 1733. CAPTAIN STEWART, capture of the Cyane and Levant.
- 1734. COMMODORE PREBLE.

Class Third—Miscellaneous.

- 1735. BRIG SOMMERS, rescue of officers and crew.
- 1736. CAPTAIN INGRAHAM, for the rescue of Martin Kotza.
- 1737. SHIPWRECK MEDAL.
- 1738. UNITED STATES COAST SURVEY, gallantry and humanity.
- 1739. JAPANESE EMBASSY MEDAL.
- 1740. DR. FREDERIC ROSE, skill and humanity.
- 1741. ALLEGIANCE MEDAL.

Class Fourth—Presidential.

- 1742. THOMAS JEFFERSON.
- 1743. JAMES MADISON.
- 1744. JAMES MONROE.
- 1745. JOHN Q. ADAMS.
- 1746. ANDREW JACKSON.
- 1747. MARTIN VAN BUREN.
- 1748. JOHN TYLER.
- 1749. JAMES K. POLK.
- 1750. ZACHARY TAYLOR.
- 1751. MILLARD FILLMORE.
- 1752. FRANKLIN PIERCE.
- 1753. JAMES BUCHANAN.
- 1754. ABRAHAM LINCOLN.
- 1755. ANDREW JOHNSON.

Class Fifth—Sub-National Medals.

- 1756. CAPTAIN PERRY, Pennsylvania, Lake Erie.
- 1757. PENNSYLVANIA VOLUNTEERS, Lake Erie.
- 1758. VIRGINIA, MAJOR GENERAL SCOTT.

Class Sixth—Miscellaneous American.

- 1759. COLONEL ARMSTRONG, for destruction of Kittaning.
- 1760. INDIAN PEACE MEDAL.
- 1761. CAPTAINS CREIGHTON, LAW and STOUFFER, wreck of steamer San Francisco.
- 1762. WRECK OF STEAMER METIS, Long Island Sound.
- 1763. DR. HASACK.
- 1764. FIRST STEAM COINAGE.
- 1765. COMMODORE M. C. PERRY, from merchants of Boston.
- 1766. PACIFIC RAILROAD MEDAL.
- 1767. EMANCIPATION PROCLAMATION MEDAL.
- 1768. Reverse of the foregoing.
- 1769. FIELD MEDAL.
- 1770. DR. JOSEPH PANCOAST.
- 1771. GRANT'S INDIAN PEACE MEDAL.
- 1772. "LET US HAVE PEACE."

Class Seventh—Washington Medals.

- 1773. PRESIDENCY RELINQUISHED.
- 1774. THE CABINET MEDAL.
- 1775. TIME INCREASES HIS FAME.
- 1776. COMMENCEMENT OF CABINET.
- 1777. SMALL HEAD OF WASHINGTON.

DIVISION II.

FINE SILVER MEDALS.

- 1778. CABINET MEDAL.
- 1779. PRESIDENCY RELINQUISHED.
- 1780. ALLEGIANCE MEDAL.
- 1781. TIME INCREASES HIS FAME.
- 1782. COMMENCEMENT OF CABINET.
- 1783. WASHINGTON AND JACKSON.
- 1784. WASHINGTON AND LINCOLN.
- 1785. WASHINGTON AND GRANT.
- 1786. WASHINGTON WREATH.
- 1787. LINCOLN AND GRANT.
- 1788. LINCOLN BROKEN COLUMN.
- 1789. PACIFIC RAILROAD MEDAL.